HIT PARADER

CDC 50¢ AUGUST 1971

BEE GEES PUTTING IT TOGETHER

LIVINGSTON, JAMES TAYLOR IDENTITY STRUGGLE

CAPTAIN BEEFHEART A DAY IN THE LIFE

ISLEY BROS. ON JIMI HENDRIX *

ELTON JOHN THIS YEAR'S GREAT ROCKER

ROLLING STONES * STEVE STILLS AT HOME

KINKS * BLACK SABBATH

WORDS TO ALL YOUR HIT SONGS

POWER TO THE PEOPLE

NEVER CAN SAY GOODBYE

PUT YOUR HAND IN THE HAND

WHERE DID THEY GO LORD

WHO GETS THE GUY

COULD I FORGET YOU

ANIMAL TRAINER & THE TOAD

LOVE HER MADLY

I PLAY & SING

IF

WOODSTOCK

SOMEONE WHO CARES

BRIDGE OVER TROUBLED WATER

IF IT'S REAL WHAT I FEEL

FRIENDS

JOY TO THE WORLD

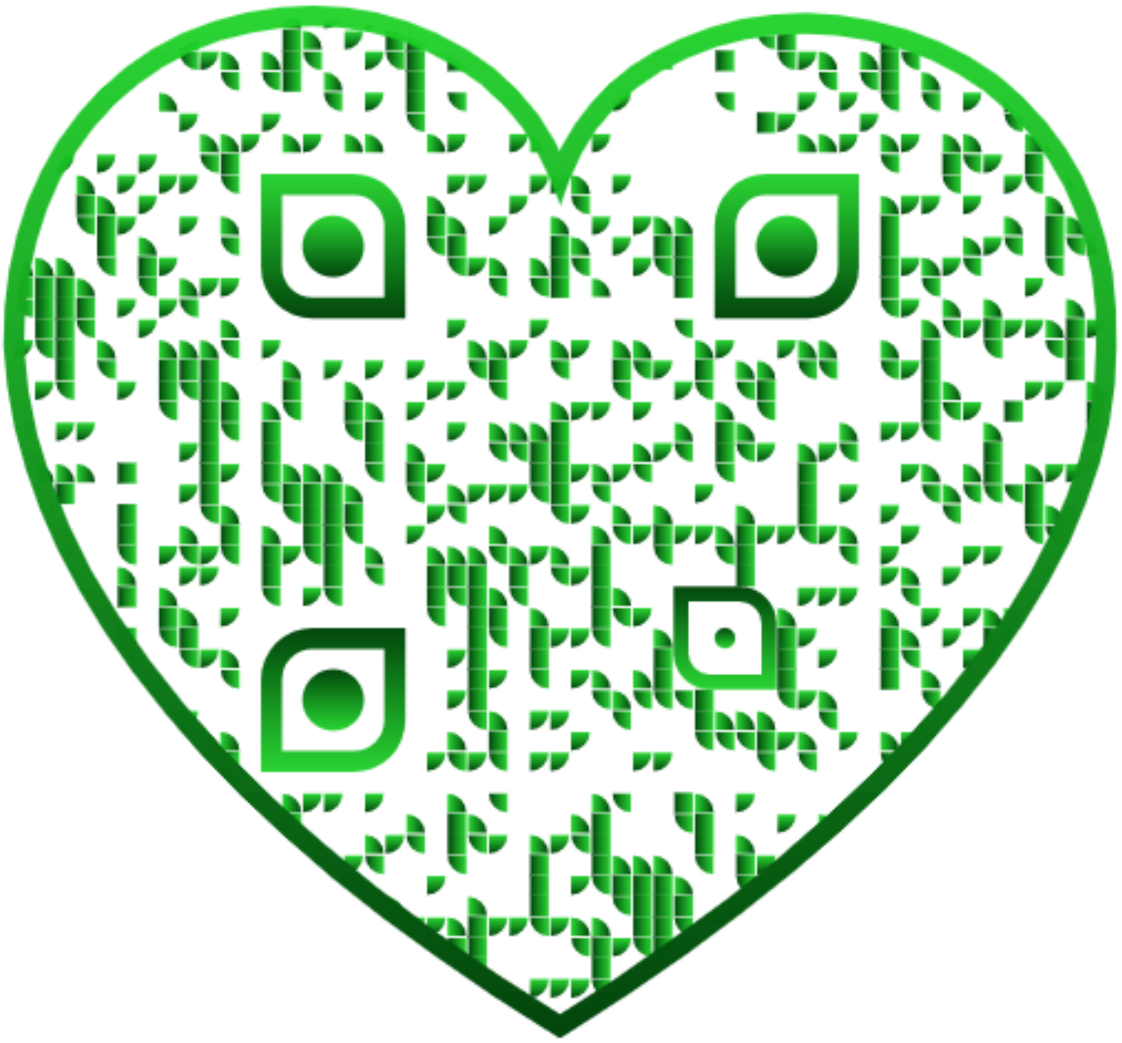
I AM, I SAID

ME & MY ARROW

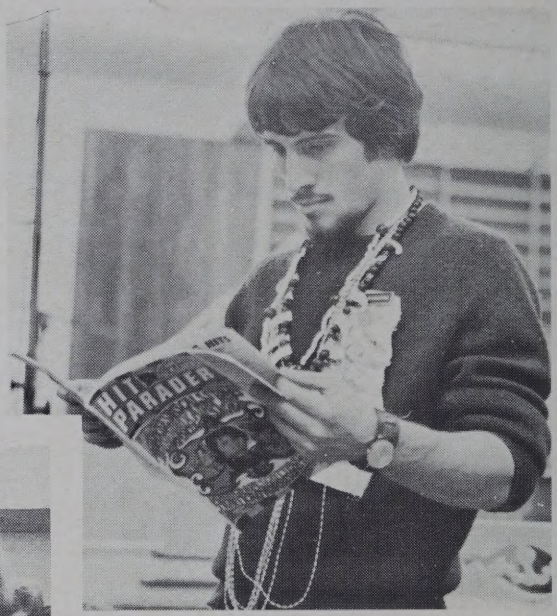
DREAM BABY

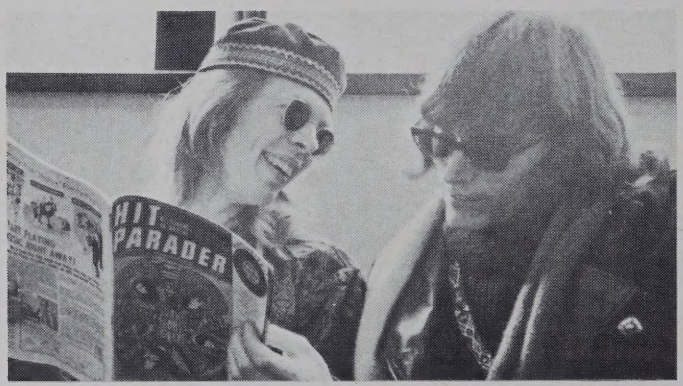
STAY AWHILE

WHEN THERE'S NO YOU



FAMOUS PEOPLE READ HIT PARADER...





Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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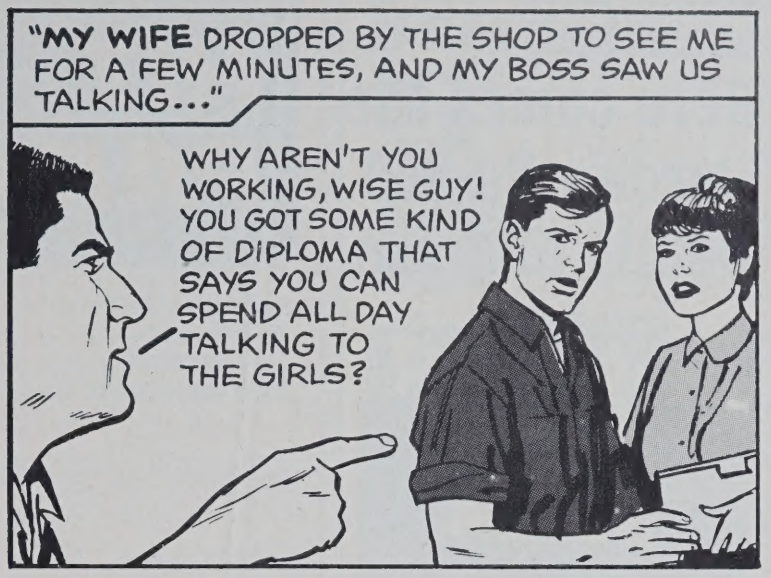
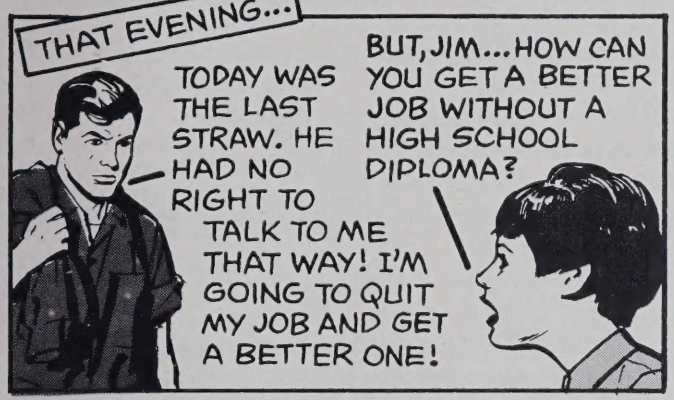
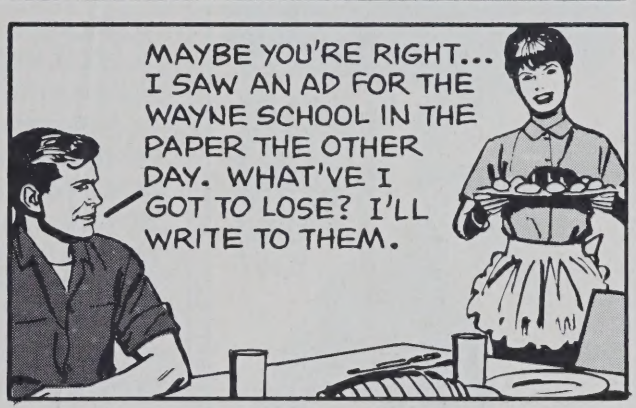
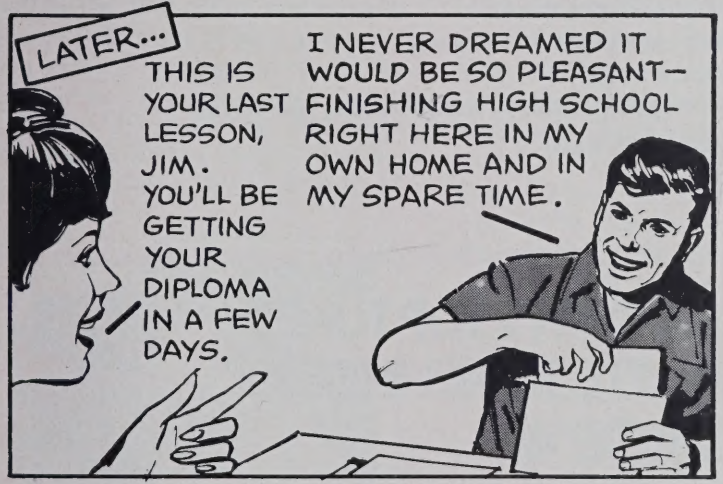
...because he never finished high school


"MY WIFE DROPPED BY THE SHOP TO SEE ME FOR A FEW MINUTES, AND MY BOSS SAW US TALKING..."
WHY AREN'T YOU WORKING, WISE GUY! YOU GOT SOME KIND OF DIPLOMA THAT SAYS YOU CAN SPEND ALL DAY TALKING TO THE GIRLS?


THAT EVENING...
TODAY WAS THE LAST STRAW. HE HAD NO RIGHT TO TALK TO ME THAT WAY! I'M GOING TO QUIT MY JOB AND GET A BETTER ONE!
BUT, JIM... HOW CAN YOU GET A BETTER JOB WITHOUT A HIGH SCHOOL DIPLOMA?




LATER...
THIS IS YOUR LAST LESSON, JIM. YOU'LL BE GETTING YOUR DIPLOMA IN A FEW DAYS.
I NEVER DREAMED IT WOULD BE SO PLEASANT— FINISHING HIGH SCHOOL RIGHT HERE IN MY OWN HOME AND IN MY SPARE TIME.

"SOON AFTERWARDS I CAME HOME WITH GOOD NEWS..."
HONEY, I GOT A GREAT NEW JOB TODAY AT $25 A WEEK MORE! AND IT'S ALL THANKS TO MY WAYNE SCHOOL DIPLOMA!

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*Name*_____ *Age*____

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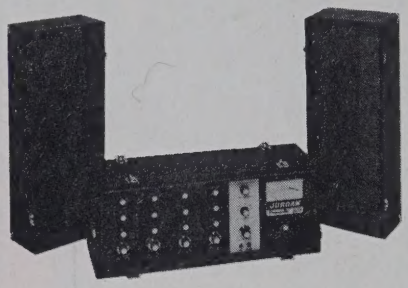

and there it goes!

That's right! The Jordan PA-500 public address system is light in weight but heavy in performance. The powerful four channel full-range amplifier has 100 watts RMS power, enough for any assignment. Each channel has two inputs, volume, bass, treble and reverb controls. The master control section includes volume, low frequency cut switch and Jordan's exclusive anti-feedback control which permits tuning out the feedback without removing a portion of the audio spectrum. The two mini column speakers, that attach to the amplifier for portability, are designed to give greater sound intensity as the distance increases without blasting listeners close to the speakers. Input jacks on the front of the columns permit the use of multiple columns for patching a series of speakers.

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HIT PARADER

NUMBER 85 AUGUST 1971

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HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn.

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CORRECTION. . .In our last issue we reported that John Fogerty was leaving Creedence Clearwater. WRONG! It was Tom Fogerty who left the group. Sorry 'bout that.

THE SCENE

When the people who book all the groups and singers for the campuses and colleges all around the country got together for their annual meeting, they uncovered some interesting facts about the campus rock scene today. They reckon that it's turning full circle and returning in the form of entertainment -- not the entertainers themselves -- to the Fifties.

This doesn't mean that all over the colleges and universities the rock and roll revival is breaking out. It really means that money is getting tight and the squeeze is being felt also in the seats of learning.

Back in the mid Fifties artists such as Joan Baez, Pete Seeger, the Kingston Trio, Peter Paul and Mary all were mainstays of the college circuit and had the additional advantage of not being too expensive. It was, of course, the era of the coffee house and the folknik and before the opening up of the flower generation.

And right now, as the Seventies start to surge onwards, who are the top attractions on the campus market: the singing Taylors, Tom Rush, Melanie, Roberta Flack, Judy Collins, and upcomers like Don McClean, Brewer and Shipley, Don Cooper, and still moving in there, Joan Baez and Pete Seeger.

The era of the supergroups is moving away, off campus, because probably the people who book the acts for the colleges realized that, with the sky-high prices charged by the supergroup, there was a lot of deep risk for some shallow profits. So Led Zeppelin does not play colleges, prefering the really big arenas. Creedence Clearwater Revival have started to move away -- it's the old question of supply and demand. One interesting fact is apparently arising though: groups like Blood Sweat and Tears and Paul Butterfield, Grateful Dead, Jefferson Airplane, still keep their campus roots because, they claim, it keeps them relevant -- they can speak to, for and about the eight million students who throng the colleges.

And there can be little doubt that a college is the best market for a young, growing artist to get maturity in his art, to experience and get the feel of his audience.

And even those who are not so young, either in age or their art. Like B.B. King. He can play a college and end up in a discussion-workshop with 150 students that leaves him feeling refreshed and fulfilled. He recently told one such audience: *"There was a time when I was younger -- and this makes a big difference between your generation and 'mine -- I only thought about the people right around me, my friends, I wasn't aware of the world as you are today and as I am today, now, myself."*

That campus market -- it works both ways. Comes full circle too. □

B B KING -- on his way to Japan.

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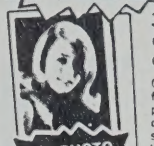

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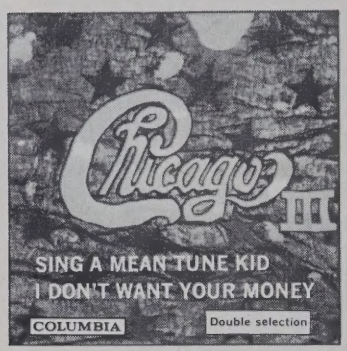

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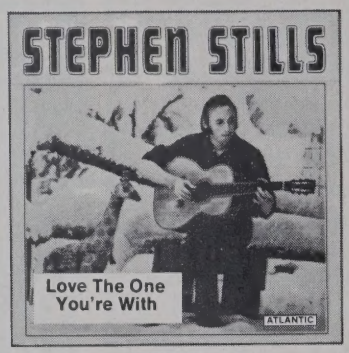

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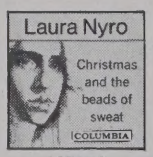

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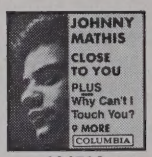

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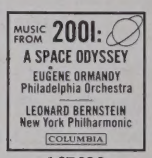

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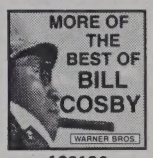

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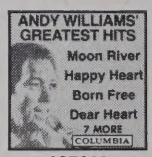

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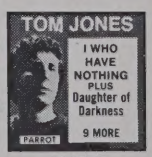

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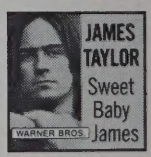

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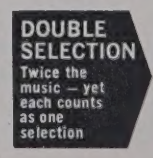

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✻ Selections marked with a star are not available in reel tapes

GREAT SAVINGS...

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if you join now and agree to buy as few as seven selections during the coming year

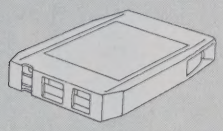
dionne warwick
go with love
dionne warwick sings the songs of burt bacharach and hal david
what the world needs now is love
walk on by
Double selection
SCEPTER

1967 25

195727

198499 *

TAKE YOUR PICK



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or

tape cassettes

or

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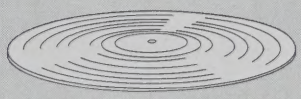
or



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CO-40/S71

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- ☐ **12" LP Records** (N36-1/72)

Send me the seven selections indicated at the right, for which I will be billed only $3.98, plus mailing and handling. My only membership obligation is to buy as few as seven selections during the coming year, under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for your bonus plan.

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☐ **Easy Listening** ☐ **Today's Sounds** ☐ **Country**

SEND THESE SEVEN SELECTIONS FOR $3.98

☐ Mr.
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City.....State.....Zip.....

Do you have a telephone? (check one) ☐ **YES** ☐ **NO**

APO, FPO addressees: write for special offer
CANADIANS: mail application to USA address. Enrollment plan may differ. Prices slightly higher. Serviced from Canada.

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WE READ YOUR MAIL

Dear Editor:

At last someone in the music business has discovered finally the genius of Neil Diamond. Of all the people in the business, he has received so little press coverage and it's no wonder the public knows so little about this great young man.

We have been plastered with glossy everything about David Cassidy, Bobby Sherman, Elvis Presley and a good many groups like the Rolling Stones, but Neil Diamond has quietly given a small **appreciative audience a great** amount of beautiful music. He must be of the old school where great talent and good hard work brings you to the public eye. But today is the day of Madison Avenue advertising where a lot of no talent bums are perpetrated on the public as being really great.

Bill Benedict
Lexington, Kentucky

Dear Editor,

I was looking at Hit Parader yesterday and reading about one of my favorite people -- me. First, let me say "thanks" for having me on your cover. There are a few things that worried me about the piece, though.

Don't get me wrong -- while I am a big fan of Jethro or Ian or whatever his name is, I do feel that for beauty's sake alone my picture should have been a little larger. Even if you don't share my views on quality of beauty, there's always quantity. There **are 4 of us lovelies and only** one of **him** and he's bigger than all 4 of us. I feel that the cover would have been nicer if Ian had been stuck in the lower right just below my knee.

Now, more on the piece itself. After reading it I was left with the impression that I was apologizing for my hype, that I was saying that when I came to New York I wasn't very good, but that now I'm getting better.

What I actually was trying to get across was that I was playing something different than was expected, not worse. I was playing rough, raw, loud country blues -- not smooth city or English blues, psychedelic rock or whatever it is. That's what a lot of the public expected from me when they knew I was supposed to be the next superstar.

I like my music a lot so I don't think the publicity or hype or whatever you chose to call it was unjustified. I sat on my ass for ten years because nobody knew who I was so I was glad to have people saying good things about me. The things they said were so good that there was an unbelievable amount of pressure on me to live up to it, but I for one, think I did.

Other people decided I should be the next superstar -- not me. I just wanted to play good blues, and if by doing that I naturally became the next superstar, then **great!** The music business could use a few more real ones.

Thanks again for listening to me talk about myself. Have a happy everything on me.

Johnny Winter,
New York, N. Y.

Dear Editor,

Thank you so much for the article on Three Dog Night. It's about time somebody cared enough to write about this fantastic group. What they said in the article is so true! Just because they don't wear jeans and T shirts they are classified as "weird" They are about the nicest dressed group around and they're clean too! A group doesn't have to be grubby and unshaven to be enjoyed.

Three Dog Night are right between rock and bubble gum. They're good, clean, wholesome music and my parents even dig them. Everyone can understand the words -- some groups, they mumble and that's called singing.

Everyone who really likes Three Dog Night -- please help them. They are being pushed out of the spotlight because they don't freak out!

Lil,
Montebello, Calif.

Dear Editor:

I have just finished reading your article, "Melanie in Depth" by Nancy Erlich in your April issue. I really enjoyed it. My brother was one of the first to hear Melanie and he interested me in her and now I've come to admire her very much. So many of the things she said about herself seemed to hit home to me. I identify with her in many ways -- not necessarily as a stage personality but rather with her as a person.

Sandi Timco,
St. Catherine, Ont.

Dear Editor,

I feel that it's our responsibility to keep rock music going and alive. This is a job that the greatest people on the scene (Namely Jimi Hendrix, Janis Joplin and Brian Jones) would have achieved. Now they are gone. But rock music is not -- keep it alive!

Sharron Taylor,
Eola, Ill.

Dear Editor:

I enjoyed the piece on Grand Funk Railroad's Terry Knight. The mention of Terry 's old group, the Pack was a bit vague. They released a number of singles and two albums, I think. Also both Mark Farner and Doj Brewer were members of the group and they appeared on "Where the Action Is", and other TV shows.

Jeri Holloway,
Hollywood, Calif.

(continued on page 60)

THE PACK – genesis, several years ago, of Grand Funk Railroad.

ISLEY BROTHERS JIMI HENDRIX "The Creeper"

JIMI HENDRIX – worked for 30 dollars a night with the Isleys and never complained.

"We were living in Teaneck, New Jersey and the band rented a house in Englewood. Jimi came over and I went out and bought him some strings, so he'd have a full set.

"I came back and Jimi put the strings on and said, 'Do you mind if I tune up a little?' When he tuned up it was just like when he played -- wonk, woonk, wheeee! Well, we played some of our tunes -- he knew all of them from our records -- and we hired him that afternoon.

"That was in March or April of 1964 and he was with us until he went to England."

England was where Jimi Hendrix was discovered and burst on to the international scene, full fledged, total and complete.

But the Isley Brothers knew him for a couple of years, as part of their back up group. That was Ronnie Isley speaking above. The Isley Brothers have an album out that has Jimi Hendrix with them.

Ronnie Isley explained: "We kept up contact; we always stayed friends. Kelly, my brother, kept teasing him about wanting his guitar back because once when Jimi's guitar was stolen Kelly went and bought him another. Jimi used to ask us if we had copies of the records we made together. We didn't because of contracts but we knew the tapes were coming back to us and we told him when they did we were going to re-issue them.

"He was happy about that but he said, 'If there's any stuff I played that isn't right, let me know and I'll come in and do it over.' I told him not to

worry about it. Jimi never played anything wrong.

"We're glad the album is out. People in the business who knew us when we were working together have been interested in hearing it. And it's honest - see. Nobody knew how big Jimi was going to be. Even if you were the best guitar player around in those days nobody ever figured a guitar player could go as far as Jimi did in his career."

What were the early signs that Jimi Hendrix would move onwards, get out in front?

Ronnie recalled a couple of instances: "The first gig he played with us was in Canada. He was crazy about places he's never been to before. It was on that gig that -- well, we'd have so much fun playing with him -- I'd sing like his guitar and he'd play it back at me. Then we went to Bermuda. We played in a baseball stadium. We'd been advertised for months so the place was filled and those who couldn't get seats were standing on hills overlooking the stadium. It was us and local talent.

"Our band backed the other acts. We were in the dressing room when we heard what sounded like a riot going on and we figured one of the local acts must have a big hit. But this guy came into the dressing room and said, 'Who is that out there?' So we all peeked and there was Jimi, down on his knees, biting his guitar and the crowd was just going crazy.

"Much later on we went to Motown. But before that we were doing a gig at the Apollo, New York. Murray the K had one of his British shows going on at another theater. The Animals and Tom Jones were there. Well, Jimi was just like everybody else, he wanted to see what those fellows looked like. So he'd get backstage and say hello and then he'd spot a guitar in the corner, maybe a 12 string and right away he'd be playing it.

RIGHT NOW – Rudolph, Kelly and Ronnie Isley in action.

"The English guys would go nuts. They'd say, 'You've got to come to England. Why don't you come with us?' Jimi was dying to go to England so that was where we split up. We went to Detroit and he went to England.

"Later we got copies of the English music papers and we saw all these big articles about Jimi and his group, the Experience. I went to the record store and bought a copy of his album. I listened to it and at first I thought, 'Oh come on man.' But then I took it home and really listened to it and it killed me."

How did the Isley Brothers run into Jimi in the first place?

Ronnie recalled: "We were at the Palms Cafe, close to the Apollo talking to a friend of ours, Tony Rice. He used to work with Joe Tex. I told him we were looking for a guitar player and he started telling me about this guy who had just come in on the bus from his home town -- I think it was Seattle -- yeah -- and he was living at the Hotel Theresa. Tony said the guy didn't have enough strings on his guitar. I think that was the guitar his father gave him. Tony said this kid, he was about 15 or 16, was the best, and that he played right handed guitar with his left hand.

"I said to Tony, 'Aw come on, man, he can't be that good. Is he better than. . . .' And then I started naming all the guitar players we knew that we

JIMI HENDRIX – when he met the Isleys he had no guitar strings and no money.

BACK THEN -- recognize the guitarist immediately to the left of the three Isley Brothers. Jimi Hendrix!

would like to have in our band and Tony said, 'He's better than any of them.' Finally he tells us it's Jimi. Tony said Jimi had sat in with the Palms band one night and had killed everybody. So we made a date to meet him and hear him. Tony said, 'He's shy.'

"The night we met, Tony went up to the bandstand and asked if Jimi could sit in but the guys in the band didn't want to let him on. So I went up and asked them and they said, 'No, he plays too loud' and so forth and I knew it was jealousy. You know, musicians get jealous sometimes. So I said, 'Look, come out to my house this weekend. I've got amplifiers and the band will come over and we'll have some fun. That was when I bought him the strings. . . ."

In those days the Isleys and the band called Jimi "The Creeper" because he moved so softly.

Ronnie remembers him with fondness: "Jimi was people. He never sat in a corner and cried about his problems or money or anything like that. He met people as people and they took him the same way. He didn't have any hang ups personally. He didn't have any money hang ups either.

"The band was getting 30 dollars a man a night in those days.

"Jimi would come to us once in a while and ask for an extra ten because he wanted to buy strings or clothes -- stage clothes -- or chains. You know, in those days if you wore chains and things you looked really weird. Jimi would wear a chain belt with another chain hanging down and then, when he played, he'd jump around and those chains would go flying. He had long hair then too.

"We wanted to pay Jimi more money to keep him happy but he never asked for it. He wasn't a guy who tried to take advantage, if you know what I mean. When he went out to buy theatrical clothes he'd buy something a little different, like a ruffled shirt or something, because his individuality was coming out. That was cool with us.

"One time we were playing his home town -- we did an awful lot of college work in those days, we were one of the few groups to play colleges instead of theaters -- and Jimi ran into an old girl friend. He wanted to stay over and meet us the next day in the next town. We said okay because we thought he knew where the next gig was. He didn't show up the next day and we didn't see him until a week later in New York. His guitar had been stolen.

"Jimi loved his guitars. After a gig, you know, the other musicians would want to go off and drink or get a girl or something. But Jimi would just sit there and play. And he'd jam with anyone -- he loved to jam."

What kind of material is on the Isley Brothers - Jimi Hendrix album?

Said Ronnie: "We had made a deal with Atlantic Records to distribute our label, T Neck. I think we were one of the very few groups that had their own label at that time. Jimi walked into the studio to make these sides -- he'd never been in one before -- and said, 'Oh, is this how you make records?

"We cut one number, 'Testify' on four tracks. The band was on two, Rudy and Kelly were on one and I was on one. The rest of the stuff we cut, though, was on eight tracks. Atlantic had one of the few eight track studios at the time, so for the rest of the material on the album, Jim had his own track.

"We remixed it so Jimi is more up front.

"Jimi was like a painter, you know. It's important to hear what he was doing in the early days as well as what he did later. We wouldn't have put out anything that would embarass him. The stuff he plays on the album is good. Jimi wasn't using any wah wah or fuzz tone equipment when the album was cut in 1964. Jimi gets his effects by rolling the strings over one another and shaking the guitar while he's playing."

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CHIEF KINK
A Suitable Mind For Study

THE KINKS – Mr. Ray Davies is on the right.

Ray Davies - A Suitable Mind For Study. It's become a joke between Ray and myself that everytime we meet either I ask him if he is still paranoid or he tells me that he is trying not to be so paranoid. Quite a few people -- particularly people in the rock business - see Ray this way and he does nothing to alleviate their suspicions.

People try to analyze Ray Davies' thinking because of the songs he writes for the Kinks, with their simple, highly accurate, if cynical observations on life.

Ray Davies never bothers to explain the thinking behind each separate offering. This confuses questioner even more: well, WAS Lola a transvestite or not?

When "Lola" gave the Kinks their much-needed hit, Ray was to be seen wandering about, looking as doom laden as ever The Kinks had just come out of a fairly difficult period and he was still showing signs of strain.

He got talking. . . .

RAY: I was living so inside my soul...probably I'd forgotten how to laugh for a little while. That period before 'Lola' hit went so fast though, and I was going through lots of personal things for a while and I always will.

It gave me strength because.... Everyone goes through bad patches. You've got to. It was partly caused, that patch, by all the litigation I was going through at the time. Probably that was the main cause, apart from the personal upsets.

HP: What was your first association with music?

RAY: At a very early age I was forced to recite poetry on Sunday afternoons. I used to sing 'Temptation' which used to go down very well. When I was four or five I fell over and knocked all my teeth out and as a reward for going to the dentist -- there were still a few stumps left -- I was given a ukelele. I used to hang about outside bars waiting for my parents and I often remember my fa-

(continued on page 62)

ROLLING STONES STORY

Part 2

The continuing story of the Rolling Stones, which began in the last issue. From 1965 to 1967 was where the public attitude started to change towards the Rolling Stones, where their anti-establishment, bad boys-of-rock-image took a realistic turn. 1967 ended with series of arrests for drugs and a couple of savage sentences – later repealed. Something that started off as "Would you let your sister marry a Rolling Stone?" fairly humorously, suddenly became very serious.

1965

Jan. 6 - 8: Short Irish tour.

Jan. 17: Flew to America to record.

Jan 21: Arrive in Sydney, Australia for Australian and New Zealand tour.

Jan. 22: London Daily Express report: "A youth sold two empty soft drink bottles for $15 today to fans of the Rolling Stones watching the group's plane arrive in Sydney. He said the Stones' leader, Mick Jagger, had touched them."

Jan 24: Sir Winston Churchill dies.

Feb. 1: London Daily Express headline: STONES UNWASHED. In New Zealand the Stones complained that their hotel had "two few bathrooms." Said Jagger: "So you can't blame us if we smell."

Feb. 26: Following Hong Kong and Singapore concerts, Stones' have "Last Time" released in England as single.

March 5: English tour with Hollies, Dave Berry, Checkmates, Goldie and Gingerbreads on bill.

March 12: London Daily Mail stated that Portugese pianist Sergio Varella - Cig played to an audience of 150 at Sheffield -- accompanied by the sound of the Rolling Stones on stage in another hall!

March - April: Scandinavian tour.

March 19: Tailor and Cutter, bible of the well dressed carried a plea to the Rolling Stones to "SAVE TIE MAKERS" . . . to prevent them from "financial disaster." Report:

This article is triggered by the sartorial discrepancies of Mr. Mick Jagger, lead singer of the Rolling Stones, but the trend towards disregard of proper clothes for proper occasions is one shared in its instigation by other celebrities of the show business world. The Stones are not the only pebble on the beach but an autoritative lead from the No. 1 spot in the Top 20 could be clearly welcome. . ."The magazine suggested a new idea -- a purse at the end of the tie. Mick Jagger replied: "The trouble with a tie is that it could dangle in the soup . . .It is also something extra to which a fan could hang on to you when you are trying to get in and out of the theater. As for having a purse at the end of your tie -- this would lead to a nation of rich hunchbacks."

April 10: Headmaster E. H. Roberts of Grove Park Grammer School, Wrexham attacked parents who allowed their children to wear Rolling Stones "corduroy trousers" "A disservice to the young," he said.

April 17 - 18: Olympia, Paris, concert.

April 22: In Monreal, start of Third American tour.

May 13: Record in Los Angeles. "Satisfaction" was one track.

June 15: Scottish tour.

June 24: Scandinavian tour.

July 23: Rolling Stones fined for "public insult." Wyman, Jagger and Jones were refused rest room privileges at a London garage and urinated on wall of the garage.

Aug. 1: Appeared at the London Palladium.

Aug. 10: Charlie Watts' buys 16th Century timbered mansion in Sussex. Charlie's father, a parcels truck driver at a rail-

MR. JAGGER and the group in full strut.

way station, said he couldn't understand why Charlie prefers an old place to something modern.

Aug. 20: "Satisfaction" released. Gemini Five in orbit.

Aug. 24: Stones meet Allen Klein, later their business manager, for the first time in the Hilton Hotel, London.

Aug. 28: Rolling Stones get a new agent. Tito Burns (British representative of Bob Dylan, appointed Allen Klein co-manager with Andrew Oldham and signed a big new contract with British Decca Records, to finance five films to be made over the next three years. The budget allowed was nearly three million dollars and Dylan was suggested as star in one film!

Sept. 3: Tour of Ireland, Dublin and Belfast.

1966

Jan. 25: Stones Music -- Music or Noise? Munich, Germany, tax authorities decided that the Stones' concert the previous year was noise rather than music and handed concert organizer Karl Buchmann a $3,000 bill for amusement tax. There was no tax for music.

Feb. 4: "19th Nervous Breakdown" released.

Feb. 12: Stones in New York for Ed Sullivan Show.

Feb. 18: Australian tour.

March 26: European tour.

March 31: Police arrest 85 fans following Paris concert. Ten policemen injured All fans released next day except one who bit policeman.

May 11: Announced that Stones will make their first film. "Only Lovers Left Alive". In the novel the adults commit suicide turning the world over to teenagers who turn it into a Fascist jungle. "The book could have been written for the Stones", said Andrew Oldham.

May 13: "Paint It Black" released.

June 22: The Rolling Stones sue 14 of New York 's top hotels for nearly seven million dollars because the hotels turned down their bookings The Stones alleged that the hotels had damaged their reputation and that it ammounted to "discrimination on account of national origina " -- violating the New York Civil Rights laws.

June 24: Fifth American tour starts.

July 8: Stones in flag incident. They dragged American flag across the floor at Syracuse, New York, concert. Following a scuffle the Stones apologized and said they wanted it for a souvenir.

Sept. 14: In Germany. Newspaper says that Stones unleashed a "typhoon of destruction" when they set foot on German soil.

Sept. 16: The British government's House of Commons is asked to "deplore" the remarks of a magistrate who called the Rolling Stones "complete morons" who wore "filthy clothes."

Sept. 23: "Have You Seen Your Mother " released. Stones' British tour starts with Yardbirds, Ike and Tina Turner.

Oct. 29: Fourth American tour starts.

Oct. 22: "Get Off My Cloud" released.

Dec. 10: Rolling Stones voted top British r and b group. "Satisfaction" best song.

Dec. 19: Charles DeGaulle elected President again.

1967

Jan. 13: Stones on "Ed Sullivan Show" "Let's Spend The Night Together" released in America.

Feb. 7 : Mick Jagger sues London newspaper following drug allegations.

Fed. 12: Police raid Keith Richards home, drug seeking.

March 25: European tour.

April 13: Warsaw police use tear gas and baton charges to break up 3000 Stones fans attending the group's first ever Iron Curtain concert. About 30 were arrested as 2000 ticketless fans tried to storm the building.

May 10: Mick and Keith in court on drug charges. Allowed bail of $250, to be tried later.

May 10: Brian Jones also arrested and charged with drug possession. His bail: $800.

June 20: Cassius Clay sentenced to five years for refusing draft. Appealed.

June 5 - 11: Six day way between Egypt and Israel.

June 27: Jagger found guilty of illegal possession of two drugs found in his jacket at the houseparty given by Keith. Remained in jail overnight until charge against Keith of allowing his house to be used for hemp smoking is heard. Jury took six minutes to find Mick guilty after magistrate had directed them that Jagger had no defense to the charge.

June 29: Keith jailed for one year, with $1300 costs; Mick sent to prison for three months, with $250 costs. Mick goes to Brixton prison, Keith to Wormwood Scrubs.

June 30: Mick and Keith granted bail on appeal for $17,500. The Who take an advertisement: "The Who consider that Mick Jagger and Keith Richards have been treated as scapegoats for the drug problem and as a protest against the savage sentences imposed . . . the Who are issueing today the first of a series of Jagger/Richard songs to keep their work before the public until they are free to record again."

July 1: The Times of London newspaper started an editorial with the heading: Who Breaks A Butterfly On A Wheel? It pointed out that Mick had purchased his tablets 'perfectly legally in Italy. They are not a highly dangerous drug, or in proper dosage a dangerous drug at all. They are of the benzedrine type and the Italian manufacturers recommended them both as a stimulant and as a remedy for travel sickness." The paper called it an offense of a "technical nature,' but talked of people's reaction to the Stones themselves taking a 'primitive view' of the matter. Continued the Times: "They resent the anarchic quality of the Rol-

. . . .having a good time.

CHUCK BERRY meets the Head Stone.

ling Stones performances, dislike their songs, dislike their influence on teenagers and broadly suspect them of decadence."

July 6: Brian Jones in hospital, suffering from strain.

July 31: Appeals court lifts sentences. Mick and Keith walk out free men, after a lecture from the Lord Chief Justice, Lord Parker on the responsibilities they bore as 'idols' to a large number of people.

Aug: 18"We Love You" released. It openened with the sound of a prison warder's footsteps, clanking of chains and a cell door slamming. It was recorded while Mick and Keith were waiting for the trial and Mick said it was a 'thank you' to fans and supporters for their help.

Aug. 26: Mick Jagger, Marianne Faithful visit the Maharishi with the Beatles. Their only visit.

Sept. 8: Keith granted permission to build a nine foot brick wall around his house.

Sept. 29: Stones back from America.

Oct. 3: Keith's guard dogs blessed at animal service!

Oct. 15: A report: The Beatles and Rolling Stones are planning to get together on a business venture and are looking for new studios in London. Bill Wyman applied for membership of the Royal Horticultural Society -- flower power.

Oct. 30: Brian Jones sent to Wormwood Scrubs prison. Sentenced to nine months on cannabis possession charge.

Oct. 31: Brian let out of prison on appeal.

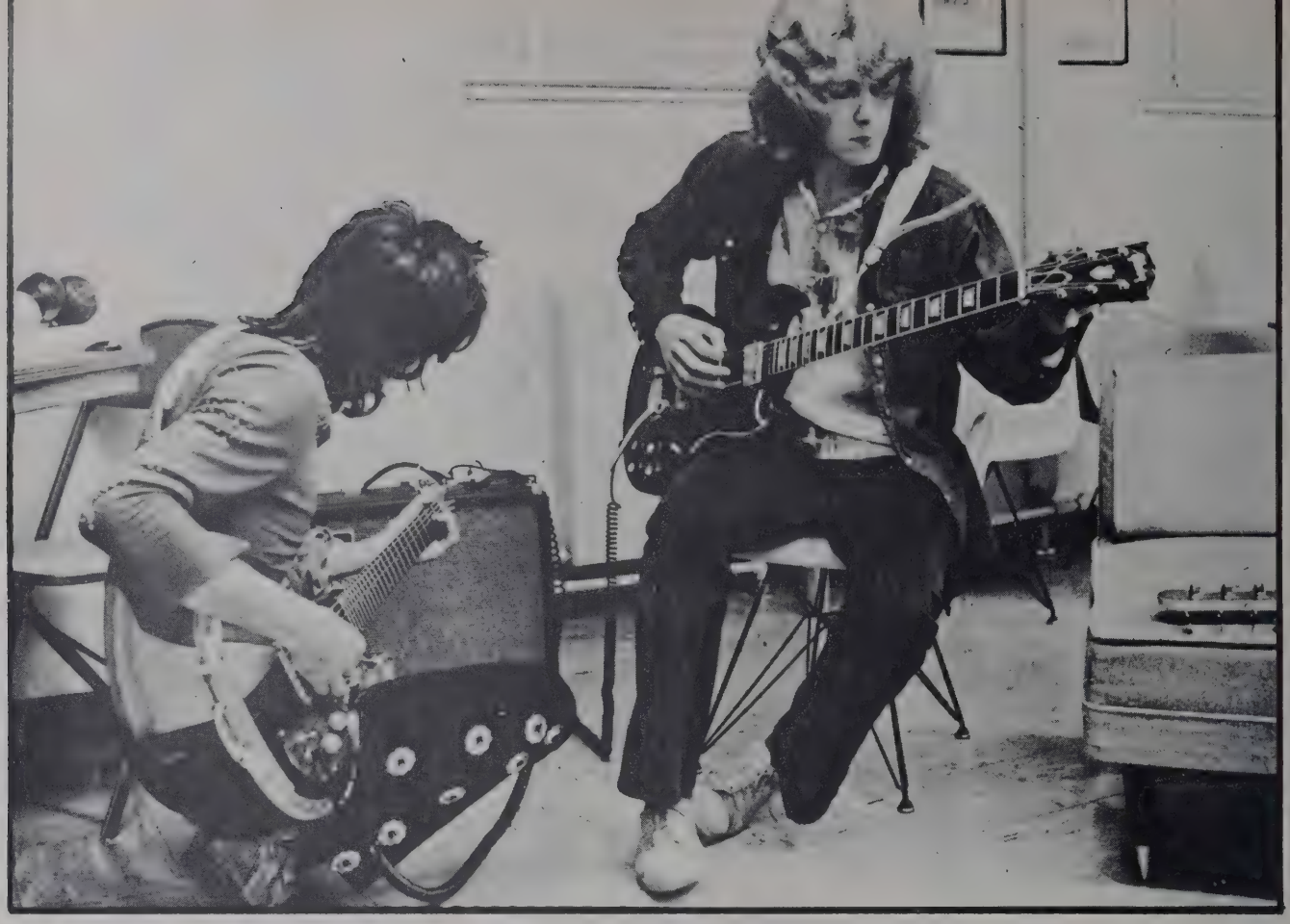
Dec. 12: Court of Appeals sets sentence aside.

Dec. 15: Brian in hospital following collapse. Put down to tiredness, overstrain and teeth extraction. ☐ Thanks again to Jo Bergman, who produced it, and Les Perrin's office, who helped.

(To be continued.)

KEITH and friend.

MOVING OUT on stage.



GETTING IT together before a show, Keith and new Stone Mick Taylor.

KEITH IN action during the accoustic part of their set.

All the stills come from "Gimme Shelter" a documentary directed by David Maysles, Albert Maysles and Charlotte Zwerin. It follows the Stones across country during their American tour and includes the Altamont Free Festival that ended in disaster.

ELTON JOHN -- moving into the supersolostar category.

ELTON JOHN

A Truly Great Rocker

Bernie Taupin's View

It was an advertisement in a British music paper that originally led to a chance meeting between Reginald Dwight and Bernard Taupin.

That was all of three years ago... and it started what is now a multi-million dollar collaboration between Mr. Dwight, who is now called professionally, Elton John, and Mr. Taupin, who remains Bernie Taupin.

At the time of that first meeting Elton was looking for a lyricist to put the words to a batch of songs that he'd written -- and a frail, fresh faced Taupin was seeking the services of a sympathetic composer to complement his reams of poetry.

Liberty Records in England put the advertisement in the paper offering fame and fortune to naive unknowns. Both Elton (Reg) and Bernie replied....

Bernie recalled: "Well. . . . .as it turned out we didn't record for Liberty but we did arrive at the conclusion that Reg and I were both musically compatible. At that time I was writing some very banal stuff and Reg was writing straight commercial pop tunes.. The things we did at first weren't very good at all -- our hearts just weren't in them.

"Actually you wouldn't believe it if you heard that early stuff. It's really corny and I suppose quite funny now.

"Thank goodness, it's locked away in the vaults!"

After a year of this, they both agreed that the only way to yield some position fruition from the partnership, was to use their own discretion, to write for themselves.

The result was "Skyline Pigeon" and "Lady Samantha" the very first songs the Reg and Bernie were proud to put their names to.

Bernie proceeded to give insight into the somewhat bizarre method in which they both work -- apparently they never actually compose a song together.

Said Bernie: "It's always a case of composing a set of lyrics and then passing them on to Elton who, after studying them, fits a tune around them. . . . It's as simple as that. Funnily enough it works quite well. Most of the time I've been very pleased with the outcome."

Bernie isn't quite sure why this particular work method should work but he's content in the knowledge that their rapport has resolved itself in such a successful unity. His conclusion: "I assume its the fact that we are both complete opposites to one another in our respective lifestyles."

While Elton John has gone on to capture the limelight as the performing half of the duo, Bernie is quite content to sit back in the solitude of the countryside and let his alter ego get on with the splendid job of selling their songs. Without having no aspirations whatsoever of becoming a performer.

"I very much doubt if I'll ever do any public performances," he confessed. "I'm quite happy with the way things are. My only interest is in writing. If Elton gets all the limelight then that's all right with me."

His admiration for Elton as an artist is without restraint -- it follows then that he is displeased with some uncomplimentary references to Elton regarding his stage cavortings.

He commented: "They make me very irritated. I'm pleased for Elton because I personally feel him to be a talent in his very own right and so it annoys me when people get the wrong concept of him.

"What particularly annoys me is the so-called 'in crowd' who were continually predicting great things for Elton are now knocking him since he's become big. It really is a sickening state of affairs.

"People say why does he have to do the rock and roll and wear all those

AN ADVERTISEMENT brought them together into a million dollar songwriting partnership -- Elton John and Bernie, the Quiet One, Taupin.

THE TROUBADOUR Club was where it broke wide open for Elton in America. He's seen in action here at the Los Angeles Club.

funny clothes...But that's Reg. He's an eccentric in the nicest possible way. If it makes him happy, it's fine by me.

"You get all those snide remarks like, 'When will Elton John learn some dress sense?' "

Bernie Taupin's frank opinion is that some of the less informed critics are on a power trip - continually. Even if they do like something they won't openly admit it – it's all down to being supercool.

In defense of Elton's talents, Bernie adamantly states: "I believe him to be a really great ROCK artist. A lot of acts just play rock and roll to end their show because the plain truth is their act didn't go down too well and rock is a good old reliable standby.

But people like Elton, Leon Russell, Pete Townshend and Steve Marriott play rock all the time.

"The reason why Elton John goes down so well in America is due to the fact that, apart from being a good entertainer, the average American audience is far less inhibited. In England it's the other way round – supercool, ultracool."

The "Tumbleweed Connection" album came into the conversation and I asked Bernie where he draws his inspiration?

He revealed: " 'Tumbleweed Connection' was something I'd always wanted to do for I've always been most interested in the history of the Old West. In a way I suppose you could say they were just cowboy songs.

"Most of those songs were written at about the same time as the material on the 'Elton John' album and as they all seemed to fit into a certain pattern we decided on using this as a concept.

"The big single though, 'Your Song' was a complete contrast. That song was meant to have been written by someone who hadn't written a song before and didn't know how to write. Though it's a basic love song, it's supposed to be naive. . . .I suppose it's very personal."

However the Old West isn't the only source of inspiration for Bernie Taupin and Elton John.

Bernie continued: "I'm very involved with children's books. . .from Tolkein to C. S. Lewis. I really admit to living in a fantasy world. . . .I'm not very realistic. I never read papers or listen to the news. To be quite honest, I can't take politics or violence. I always seem to be living in the world of the book that I happen to be reading. I suppose it's because I was brought up in the country and on my mother's side of the family there were relations who wrote books – in particular, my grandfather, who I take after. In this environment I always led a tranquil life and I've got no desire to change it. That's why I've never had any desire to perform. . .I'm quite happy to stay in the background."

Besides his work with Elton, Bernie wants to write a children's book and some poetry, all of which, he indicated, would be very simple.

"The trouble today is that people try to read too much into too little. Personally I get a great deal of satisfaction from reading books like 'Lord of the Rings' or 'Winnie The Pooh' and 'Wind in the Willows'. . . .but you'll always get somebody looking for hidden meanings and dark undertones."

It could well be that Bernie's planned excursion into the children's book world will be the result of his great interest in the mythology of Scandinavia – the Norse Gods, Valhalla

ELTON JOHN – showing just how great an extrovert he can be. . . either that or he's repairing the piano.

and all that. . . a subject he finds enthralling.

But probably before that, now that the Elton-Bernie partnership is a solid international success, will be Bernie's solo album.

He said: "It's my only concession to performing. Though I could never imagine myself writing with anybody else but Elton. I'm doing an album entirely on my own. But it's completely different in concept to what we do together. It will probably just be me quietly speaking some original prose against some sympathetic backing supplied by Caleb Quaye, Danny Johnson and Shawn Philips, with Steve Brown and Gus Dudgeon producing – the Elton John crew. It will be very musical as well as poetical. It's not as if I've said to a musician, 'Write some songs to these lyrics.' It will be more of an overall mood.

"One side is called 'The Greatest Discovery' and basically will be about a child's realization of a younger brother being born and will lead into a child's reaction to the world around him as he develops into his early teens. It's biographical. □ROY CARR

BACK UP musician Dee Murray, also at the Troubadour.

ANOTHER MEMBER of the Elton John team, drummer Nigel Olsson.

CAPT. BEEFHEART: A Day In The Life

One Friday night I was trying to get the key in the lock as the phone rang inside. I have never been able to make it to the telephone under such circumstances except this one time. Why it should be this one time explained by the operator:

"I have a collect call from Captain Beefheart."

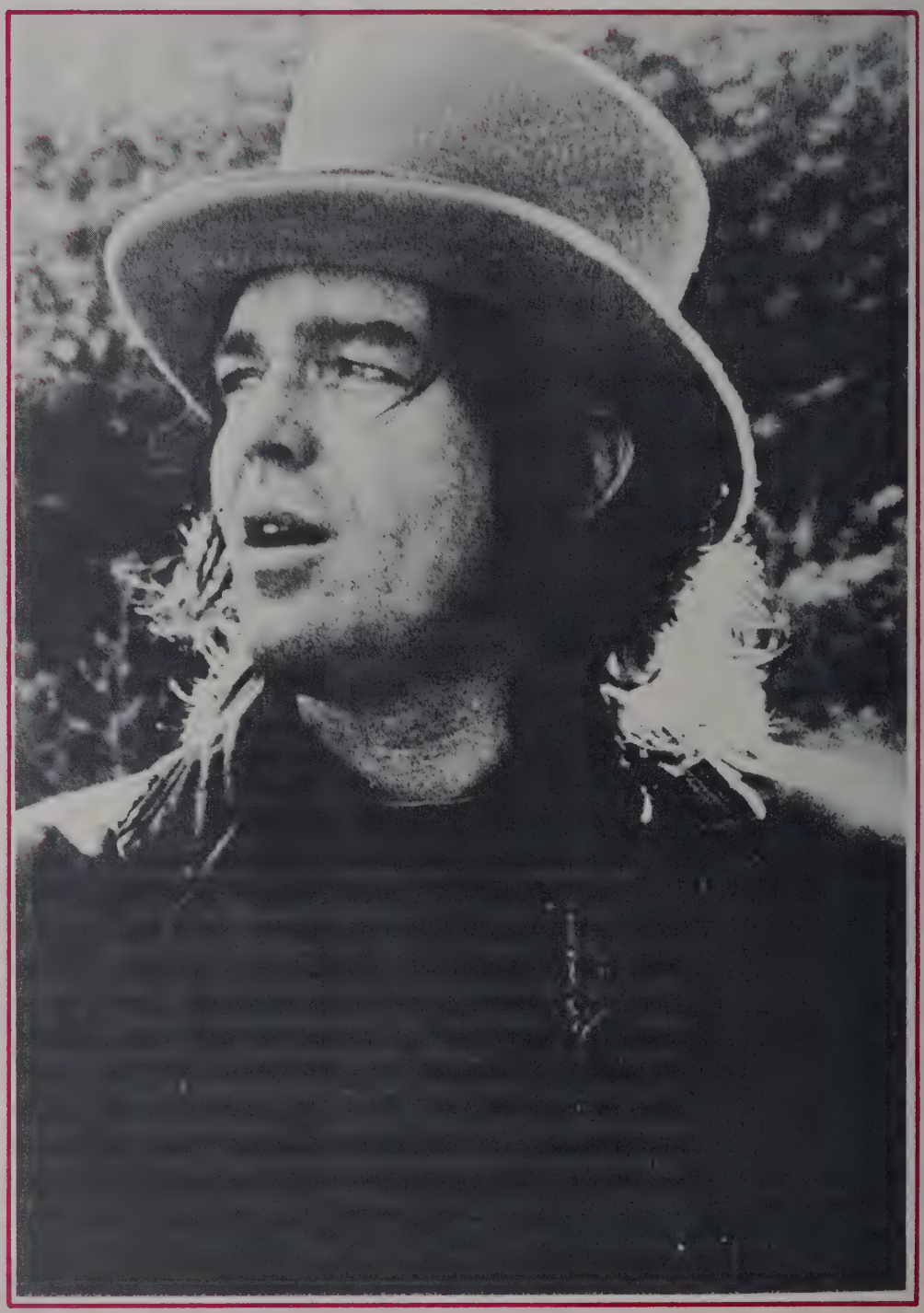
Lesser known as Don Van Vliet, the Captain was going to give me personnel information on the Magic Band circa 1965, since Buddah Records was bringing out an album called "Mirror Man," made up of four long cuts recorded at the "Safe As Milk" sessions. He now records for Warner Bros.

"I know it's late to call but I wanted to get ahold of you before I went on tour. How are you?"

You can hear and feel the Captain's speaking voice coming up out of his stomach, broad-based, even pitched, sort of like a heavy purr magnified a hundred times but operating on one-sixteenth of its power. In short, a remarkable instrument.

He asked how I was so I told him. I was feeling lousy because I had just been to see my ex-band perform, and questions of ego, music and emotions were warring. He asked how old I was and how old the guys in my ex-band were. He asked where I had seen them and I said a college cellar club. Beefheart was sympathetically blunt:

"You're too old for that nonsense. You've seen it all before. They all want to be rock and roll stars ? It sounds like they're a bunch of fast-buckers. I got loused up with my first band. My lead guitarist quit.



CAPTAIN BEEFHEART – I think we've already made it.

Stopped me for a year."

"You must change 'sails' to 'fails', " he said, referring to One Nest Rolls After Another, one of three poems he had quoted to me over the phone to use as liner notes. "Jan, would you write that down, please?" I grabbed a hunk of paper and Jan wrote it down.

It was a brutally cold night but the place was packed for the Captain. I moved into the next room to get a glass of wine and jabber at my fellow journalists. A few minutes later The Captain strolled by. He had taken off his black raincoat and stood revealed in a red velvet smoking jacket.

"What are these people doing now?" he said.

"Mingling and trading professional secrets," I said.

He smiled. "I think I'll do a little of that."

Eventually the crowd moved into the main room to hear the music. Ry Cooder went on first and did a brilliant twenty minutes. There was a long wait between sets because of the amount of the Captain's equipment. The current Magic Band is made up of Rockette Morton (bass), Zoot Horn Rollo and Winged Eel Fingerling (guitars) Drumbo (drums) and Ed Marimba (marimba and drums). Marimba wore a China Theatre of Operations WWII cap and a black and white 40s bathrobe. He looks something like the actor who played Prince Baron in the Flash Gordon serials.

Then I asked him who was on the "Mirror Man" sessions. He gave me real names instead of the aliases he ordinarily prefers for his musicians. But then he named the drummer as "Drumbo". I asked what his real name was. "I'd prefer to leave it at 'Drumbo'." I said yessir.

After that we talked about Blanche Yerka, who made some great B movies in the 1930s and played Queen Gertrude to John Barrymore's Hamlet. In all, we spoke for about two hours, and when we hung up I felt refreshed, exhilarated. The Captain has that effect on most people. On Monday morning I went to the Buddah office, where I work, and babbled of the wonders of The Captain.

I spoke to him two or three times after that. I have found that the deeper the impression people make on me, the less I can remember what they did, said, or look like. I had spoken to Beefheart for a total of perhaps four hours and could vaguely remember subjects discussed, his wonderful sense of wordplay, his free-form mind and moods, but not specifics.

Beefheart arrived in New York during the last week of January as part of the six-week promo tour Warner Brothers had arranged for him and the extraordinary guitarist Ry Cooder (who played on "Safe as Milk"). I got into the Ungano's press party for The Captain. I saw him as I took off my coat. He was facing the other way, talking to his manager Grant Gibbs. Beefheart's wife Jan was standing next to him. The Captain was wearing a black spring raincoat and his famous "mad-hatter" hat. He turned as I approached him.

Morton, with a antennae of greased hair sticking from the top of the head, lunged to the apron of the stage and thunked out a bass riff on his double necked guitar. Marimba plunked away. Morton retreated, lunged again, played again and the two guitars joined in. Drumbo slapped at the snare. Suddenly they all came together. You have to hear the Captain live or listen to his albums; his dog-whistle music is further out than most ears (including mine) can hear. I was reminded of the premiere of Stravinsky's Rite of Spring in Paris in 1914 when the audience went mad because they thought all music, the very idea of music, was being attacked. Stravinsky goes down easy today but it took the world awhile. So it is with The Captain.

He stood between one of the guitarists and Morton, holding a 1934 coloring book, smoking a cigarette and looking out over the audience as though he was chairing a board meeting or watching troops storm the beach. Then he advanced, put his mouth around the microphone and bawled out the words to "I Wanna Find A Woman That'll Hold My Big Toe 'Till I Have To Go", gesturing with his cigarette hand. He sang two verses and retired quietly back to the amps, where he plugged in his electric soprano sax. When he came back again he put the bell of the sax over the mike, drew in his breath and let it all out, fingering the sax like a piccolo.

Suddenly the tune stopped. No one was quite sure it had, and by the time they realized it and began to clap the band was into its second number which climaxed with a drum duet between Drumbo and Ed Marimba. He flew a final sax chorus, the band quit and as the Captain stepped back the mike fell out of its holder. The Captain picked it up and said into it, "Webcor, Webcor. Thank you." He and the band departed the stage. Jan Van Vliet came out and gave her husband a hug. The audience looked at each other, wondering how long it would take to figure out what had just happened to them. For me, I figure it'll take about five years.

The next day I went to the Holiday Inn to sit and listen to the Captain as he gave interviews. The room was packed with reporters and photographers. The Captain was without his hat but wore round sunglasses and his black raincoat along with pin - stripe blue pants. His hair was combed back in two manes. He looked like Peter Sellers in "Dr. Strangelove."

A young man in regulation torn sweater and faded blue jeans sat down across from him, plugging in his tape recorder and pulling out three pages of notes.

"Why have you suddenly becomes so accessible?"

"I always was. It's just that nobody came to see me. I'm in the phone book. Drop by when you're in California."

Once again, printed reproductions of the Captain's conversation can't give any idea of how he delivers the lines. Among his genius is a superb comedic actor's talent. He kept cracking the room up for the next hour. His interviewer tried to get more and more serious.

"What are you going to do when you've made it?"

"Oh, I think we've all made it. We made it when we came out of our mothers."

"Why are you staying in the Holiday Inn ?"

"Because it's a tough orange."

"Be serious."

"I am."

"You're putting me on. You're hostile to me."

The Captain's voice was very gentle. He swung lazily in his chair and poked his toe under the cushions of the couch nearby.

"No, I'm not. I think you'd like me to be."

It occurred to me that the Captain would make a first rate psychotherapist. The interview finally concluded, there was a brief break. The Captain, his lawyer, Gibbs and Langdon Winner went out in the hall. Gibbs asked if anyone wanted a drink.

"Yes, I think I'd like one," said the Captain. "But then I might break out. No, I'll have a bloody Mary without the vodka." He looked at me. "Can you change 'sails' to 'fails'? It's very important. Otherwise it destroys the whole thing."

I asked Gibbs what the Captain's schedule would be the next day.

"We're leaving for Pittsburgh at two. The band leaves at twelve. Don and I have to be in Central Park at ten in the morning. We're filming."

"What are you filming?"

"Don't going to walk a duck on an emerald chain."

I remembered The Captain had told the persecution - complex interviewer that he would do just that if it would make him feel better. □

The Captain left for Pittsburgh the next day. The night before at Ungano's they had done two shows because of the turnaway crowds opening night. The Captain had stormed New York. I wondered what he would do to Carbondale, Illinois, which was also on the tour. □Joel Vance

FAST FLASHES

Dionne Warwick is going country, getting down to Nashville among all those country musicians and recording a straight country album.

Man behind the project is steel guitarist and studio owner Pete Drake. Said Pete: "after meeting with her in New York I was really delighted with the idea. For a pop singer Dionne sure knows a lot about country music. She was familiar with country songs, not only the big hits, and very aware of the careers of Tammy Wynette, Loretta Lynn, Dolly Parton and Kitty Wells, just to mention a few."

Drake is the man who brought Ringo Starr to Nashville to cut his country album "Beaucoup of Blues" and also took soul singer Otis Williams and his group and produced "Midnight Cowboy" which picked up plenty of country airplay.

An ex Supreme from 1968, Florence Ballard is currently suing the group for eight and a half million dollars that she claims they owe her in back royalties.

Wilson Pickett will be one of the stars in a new film featuring soul and gospel artists that was filmed during the 14th Independence Celebrations in Ghana, Africa. Pickett has strong soul company because included in the film, made during the eight days of celebration in Accra, Ghana's capitol, are Ike and Tina Turner, Roberta Flack, Santana, the Staple Singers, Voices of East Harlem, Eddie Harris and Marion Williams.

At Home With

Photos: Annette Yorke.

STEVE STILLS

'A good rock 'n' roll band will outdraw the President any day of the week'

The house, 350 years old, used to belong to Ringo Starr and before that Peter Sellers who put in a lot of money restoring it for his then wife, Britt Eckland. For Ringo, it was a sort of incentive -- an expensive one -- to lure him into the Sellers' film, "The Magic Christian."

Steve Stills was living there when we talked -- he plans to buy it, asking price was $250,000. Thick old oak beams, leaded bay windows, iron chan-

STEVE STILLS – rock musician who found an elegant home in the south of England where he can work and relax. It used to belong to Ringo Starr who got it from Peter Sellers.

delier, wine cellar, antique brick, a forest of nooks and crannies and 20 acres of beautiful landscaped garden.

A brook tumbles into several ponds which are filled with ducks, swans and geese and surrounded by willow trees and daffodils and crocus nestling in the grass. There's a river at the bottom of the garden, for Steve Stills, with his black Mercedes 600SL and his two Ferraris, his red cowboy boots and green antique velvet suit, it's a long transplant to Southern England from the sunsmog of Laurel Canyon, California.

When we talked he had just completed the 11th track for his solo album and had spent some 160 hours in the studio in company with, at various times, Ringo Starr, Eric Clapton, the late Jimi Hendrix and others.

Stills was becoming quite Anglicised, drinking tea, pale and tired from 25 nights straight in the London studio.

He talked first about how, of all people, Ringo had come to play drums on some of the sessions.

"It was real funny. I met Ringo at some discotheque and it turned out he was making a record and needed some help. In return I invited him down to my sessions to play on a couple of tracks. We set the time for 7:00 pm and we all rolled up about half an hour late, expecting Ringo to turn up later in the evening. But there he was, a smile on his face, telling us he'd been there since 6:45. The stuff he did was great. Besides being very good period, Ritchie is very good at playing to earphones. He just belts it out, with a beautiful sort of feeling.

"After that, I wanted him to play on all the tracks, but he thought people would think he had joined my band. So he just did a couple and we left it at that. I didn't argue with him."

And Eric Clapton? "Eric? I love him man. Eric's my brother, man. We've kind of been through the same changes and we're both just coming out on the other side. Eric has been a tremendous help to me with this album.

"The scene with Jimi Hendrix was different. We just stayed in the studio and jammed for four or five days and I put down four or five tracks with him. The whole scene was really weird, man. I just asked the cats to come to the studio.

"We're all a big community, I figure. Wasn't it some American poet who said something like we shall hang together, or we shall hang separately? It's like I'm willing to help anybody whose music I dig, and I figure that if I do, these people will help me and that's sort of the way it's been."

Steve suddenly remembered that Atlantic had called to say the "Deja Vu" album was over two million sales, I wondered if a lot of people would find it hard not to think of the Stills' solo album as being, in fact, the followup to "Deja Vu."

"No, I don't think that happened, but I've got to leave it up to everybody to decide for himself. Neil Young once said that if everybody was into it as much as I am, it would be total bedlam and that's true. For example, I'm very far into the Crosby Stills Nash and Young records. I'm always looking at it from three or four different directions, some a mile away. Graham Nash has that perspective as well.

"Getting that second album out of us was like pulling teeth. That's why it took 800 hours to produce, and why the first album took 600 hours. There was song after song that didn't make it. Others had to be worked on an awful lot. The track, 'Deja Vu,' must have meant 100 takes in the studio.

"But 'Carry On' happened in a grand total of eight hours from conception to finished master. So you never know. But Neil Young has his solo albums with Crazy Horse, and I think Graham and David will get stuck into theirs.

"My own album was stirring up inside of me for a couple of years. I was just waiting for the right time, the right amount of songs, and the right kind of songs. Which is to say not group songs.

"I started off by going in and cutting basic rhythm tracks, then I did the piano, organ and bass, and guitars – up to 15 guitars – and the voices and finally the strings and brass. So I suppose you could call them manufactured records, but I don't look at it that way. It's the way the first C S & N record was made, and it's the way I made several records with the Springfield, it's the way Leon Russell did his album which is really fine, and it's the way Paul McCartney has done his album."

You couldn't help wondering – after the velvety-harmonies and piston-tight backing tracks of "Deja Vu" – if Stills regarded this new album as *the* record of his career, or just as an extension of the group. It was difficult to answer, he said after a long pause.

"Each album that I've involved with has no real point of departure. I've just arrived at this place.

"I considered calling the album 'Stephen Stills Retires,' because I thought I might just stop for a while because I'm really pooped. Trouble is if I listen to the whole album, I can't work on it anymore. I've reached the point where the only way I can get it finished is just by coming to the studio and working on only one track at a time.

"But if I try to listen to the whole thing, I can't do anymore and I have to go home." He left California for a while because he was "getting cozy and paranoid." And anyway, he said, he'd much rather "write gentle songs about the scene than standing in the streets and screaming 'hey dig it.'

"A lot of people may say I'm chicken

but I think unless it gets more comfortable – which I don't think it will as long as people like Agnew are up there running the damn country – then I'd like to stay someplace else."

Earlier, Stills had noted that he was becoming conservative in his old age. "I don't want to maintain a status quo, or preserve the conservative element of politics. My definition is that blowing it up isn't going to work, I mean no way. I remember getting into a fight with this little chick from the Weathermen in the middle of Chicago Airport and she really annoyed me coming on with all that Revolution business. I mean I would like to take some of those people to Latin America and show them a real Revolution.

"I grew up there and I watched that stuff go down, man, and those people don't mess around. We'd end up with a bunch of kids with machine guns with a general leading them in the streets.

"The only way to do it is due process. And as long as it's long and it's hard and they ain't big enough to have the patience to wait, it's gonna be bloody. You know what it's gonna do to them because the kids don't want their land raped and they don't wanna walk down the street and feel uptight.

"We must patiently and carefully go about the process of voting these leaders out of office man, and it can be done because it's been done time and time again. Eventually it always works. I mean, we're not in bloody Russia and yelling about how good the other police state is, is not gonna save us from this one.

"Central America is a lot like Indo China, and all those little governments down there are a lot like Cambodia. It's pretty nasty and pretty rugged, but there's all kinds of considerations to be made.

"I'm sure the Pentagon feels that being able to get U.S. ships through the Malaya Straits is worth selling out the Indo-China peninsula. The people in the country don't know and they don't care.

"It's only because I've seen the other side in my life. If it's that uptight and that weird, let's go build a city in the middle of Saskatchewan or something. Don't wait and scream and be killed waiting for them to die off. They ain't gonna be scared off by a bunch of kids in the street, I don't care how many.

"I mean, a good rock 'n' roll band can outdraw the President any day of the week. That does scare them, and when it gets down to it, I wonder how much they can do to scare people away from rock 'n' roll bands.

"I think on July 4, when everybody gets out and hangs out in the street, they're just going to wake up and realize that their children are on their doorsteps screaming at them, because they are creating a totalitarian state. A police state, same as Germany in the late 20's and 30's. I mean, how far is it gonna go? Is it going to get to guns in the street? Why doesn't everybody just hip up and realize what the opposition is. God knows, we're smarter. But we ain't gonna change it by running around in a big mob.

"I'm a non-violent cat, but if somebody wanted to get it on with me or I would get creamed, I would get it on man. But America isn't that up and up, it isn't that straightforward. And that's the whole trouble, man."

And then one night at the studio, when we weren't bemoaning the U.S. political situation and after jazz trumpeter Maynard Ferguson had finished dubbing horns on the exquisite track "Fishes and Scorpions," I asked Stills what he really thought of "Deja Vu," *now*. "Yeah," he grinned slowly, "Everybody got off their licks and their chops and got off doing it. I personally may have coasted a little bit on the production, because I knew the album was fairly close to being right on. A few things got past me that I've regretted since." □RITCHIE YORKE

BLACK SABBATH
The Heavier The Better

Criticism. Some groups get it more than most – Led Zeppelin have their detractors. Grand Funk Railroad have more of them. Ten Years After are rebuked at every turn by some critics. And Black Sabbath.

BLACK SABBATH – attitude of a minority caused them to reconsider singles.

Despite being one of 1970's most successful groups – and they look like increasing their popularity this year – Black Sabbath get accused most often of being a bandwagon band simplifying progressive music for the masses, teenybopper or otherwise.

Sabbath Ossie Osborne when asked why his band is currently a critical target replied: "A group gets on and people help them but when they reach a certain level then they start to slam you. Before they were slamming us they were slamming Zeppelin. Then it was us who had all the publicity and were in the public eye a lot. Sometimes I get annoyed at it, when the criticism has no point, when it's not constructive. If it's a valid point then okay. . . .On the whole you just have to grin and bear it. But I don't see why they should knock us all the time."

But the criticisms do have some affect, however, as guitarist Tommy Iommi indicates. He says they affected the group's thinking on their policy of not releasing any further singles.

"In the first place we don't go in and record singles. The record company released 'Paranoid' as a trailer for the album. . . .but you get so much slagging of bands nowadays. We really hate all that – you can't please everybody.

Basically we're an LP group and don't need to think about singles. We just don't want to make records to make money. . .just make them for people to buy the LPs because they like them. Then we get all that 'selling out' business. All we can do is stick to our guns and play what we want to play."

He added guardedly: "You have to be careful what you say. We get loads of letters in."

Ossie Osborne, on the same subject, rationalizes in a different sphere. "We strongly believe in our music. We don't do it because we like being pop stars or anything. We were proud about having a hit single. It was just that we were doing gigs and pulling in people who were not interested in the music but just wanted to hear the single and look at my face or Tony's and see what clothes we were wearing.

"It was just a minority of the audience but they made me feel uncomfortable and it was a shame for the other 90

(continued on page 58)

The Cecil B. DeMilles

BEE GEES

Assessing the Bee Gees, the Gibb Brothers, fairly, is a less than easy task. Were they as one magazine put it, –"a trio of naive and uneducated teenagers?"

Of Songwriting

Or do we point out the sheer ingenuity of many of their melodies, the oddly-melancholic brilliance of their rhythms. . .and the implied respect for them of artists who recorded their songs like Jose Feliciano, Richie Havens, Janis Joplin, Frank Sinatra, Nina Simone, Elvis Presley, and others?

The reunified Bee Gees were ready to admit to a little bit of both when we talked at the beginning of their last tour.

"We know," said Robin Gibb (sitting in a semi circle with Barry and Maurice) what happened to the Bee Gees.

"We aren't blind to it."

Added Barry: "To be very truthful with you, the three of us never really understood what the whole row between us was about anyway. It was a very legal situation for one thing. But I'll tell you one thing: all three of us came very close to breakdowns. It was a nightmare.

Said Maurice: "The worst thing of all was that the Press deliberately kept pushing the whole thing."

(Maurice didn't perhaps realize that Press bulletins to keep us regularly informed of every stage of their break up were once regularly issued by the Bee Gees' own press office.)

He continued: "We'd forgotten our troubles or were trying to, but we weren't left in peace. We just wanted to get on and do our solo bits and see what happened."

Barry: "The reason we broke up was musical frustration. We'd been together for eleven years, man and everybody was trying to do something different. We HAD to split sometime.

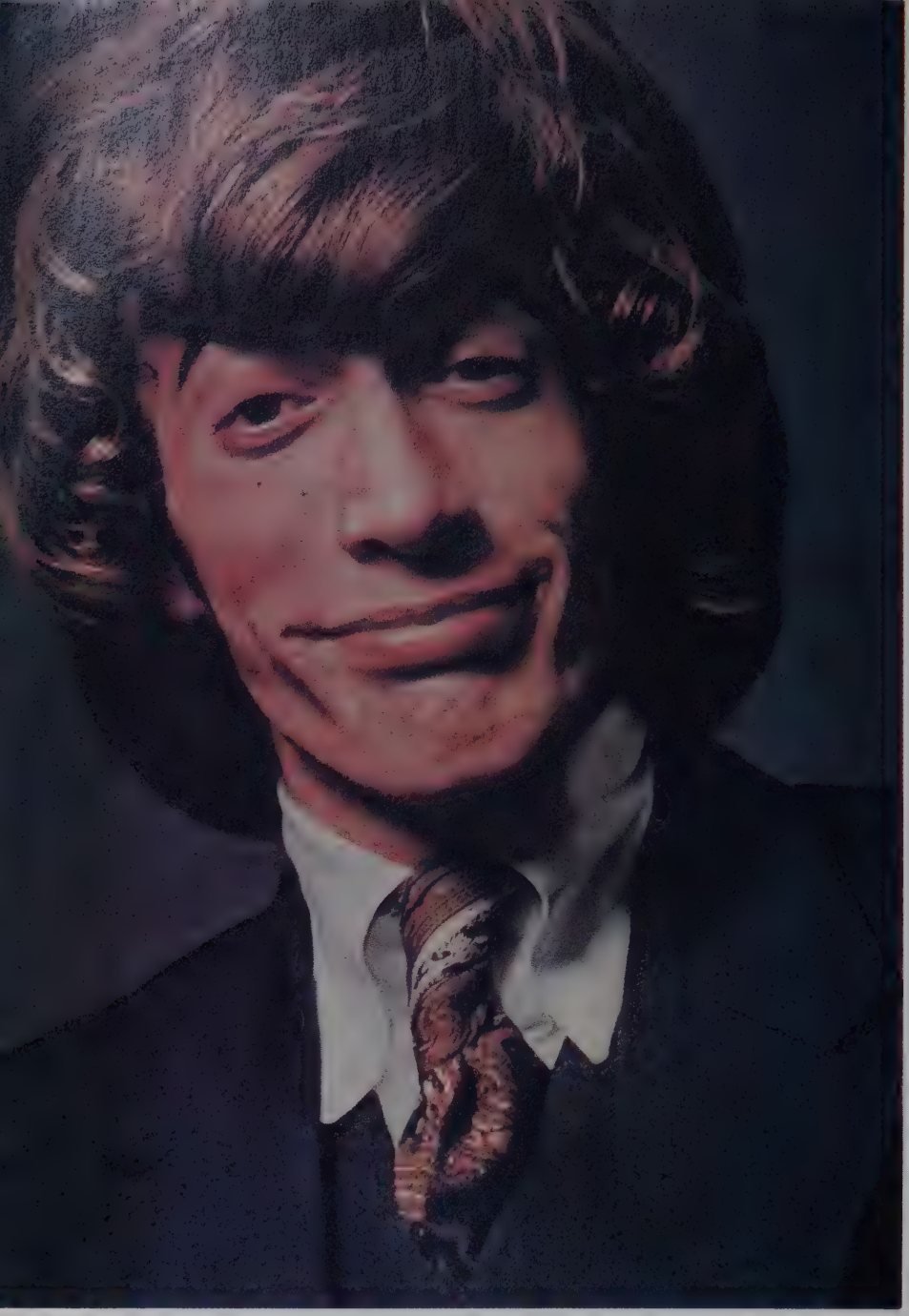
"We were even starting to become funny about who was singing lead on different records. . .the whole thing."

Robin: "It wasn't musical incompatibility – it was just a matter of politics within ourselves. It might be that one of us was planning to have a recording session tonight somewhere and the rest of us hadn't heard about it. It was lack of communication. I might think. . . .or Barry or Maurice might think. . . .'Somebody is keeping me out of something.'

"You start to ask yourself 'Why aren't I there' and you say, 'Well it won't happen again.' Then it does happen again and suddenly everyone is getting different messages and you've got trouble."

Barry: "Everybody got a neurosis about it."

Maurice: "We had toured for two years without a break. We were with each other every day and every night. You couldn't say goodbye and go home to the wife. . . . it was like two years solid.



ROBIN GIBB – "we've got triple the enthusiasm for our work."

"That's why we stopped touring.

"Now we're more mature. Now we're honest with each other. But before there were things we would bring out and say to each other. We were apart for about a year and a half and we started working together about October last year. It took us three months about to get together the single and the LP and some music for a film. And even some solo stuff."

Robin: "We've got triple the enthusiasm in our work."

Barry: "And we're happier than we were the last time."

The Bee Gees still admit -- with good humor – to suspicions about each other.

According to Maurice: "It's funny that in the first week of recording we sat around and looked at each other and smiled. But we were all afraid to suggest something -- it was a case of 'Who's going to try and take control?' "

Barry: "We were all willing to give ground though. It was a case of 'Whoever pushes the first idea we'll accept it.' And we started to ask each other's opinions and generally think about the other person a bit more.

"In the past we were just three kids. We couldn't respect each other as men and for each other's talent."

Maurice: "I don't know if our music has changed. . . .progressed. You might think that -- somebody else might think that – but from our own point of view it's just that we are recording the same. Writing the same."

Robin' "Our music is the folk formula. We play and write the music we feel and the music we feel people want."

Barry: "Our music isn't underground music. What we did on the first album was all based on melody. The strange thing is that most of the covers of our music are by underground artists, although nobody seems to think of that . . . .for instance the Animals and "To Love Somebody'. And Janis Joplin."

Maurice: "It's very weird, actually, because if you go to New York or to any here. . .or in England, like some heads to see James Taylor. . .in every record pile you'll see 'Odessa' or the Bee Gees' 'First.' It's like my brother in law. He's a head. He digs anything underground and he'll buy anything underground. He's turned me on to a few things himself. . . . and yet he still plays his copies of 'Odessa' and Bee Gees' 'First.'

"I think we share something in common with today's 'thinking' artists in that when we started recording in England years ago we didn't even know how much we were getting paid, man. It wasn't the money that mattered to us – we didn't care. Like today we just wanted to do 'our thing, man' as they say. We just wanted to play our music without boring the public with squabbles or anything."

Barry: "Money isn't vital to a musician. Look at some of the finest artists in the world. . . .they're Russian. They don't earn a cent but it's their art that matters, their art."

Robin: "The word art covers music, painting, sculpture . . .and poetry. We put poetry into our songs. We have to: we can't help it.

"The Bee Gees are the Cecil B. DeMilles of songwriting!!

"We think on a big canvas, like the film 'Waterloo' and that kind of thing. But we do it with words on an album and we try to make a story and try to hit home in the same way in the sound of the song. That's not to say we've gone mad with orchestration on the latest album – although it's easy to get carried away like that because we're dreamers. Basic romanticists.

Maurice: "That's right. The song has to be lovely, really meaning something. And I don't think you can get that effect without using strings the way we have. The only reason we've ever used strings on our records is to add beauty."

Robin: "To my mind there's nothing more beautiful than a violin. Don't you feel that when you hear violins come in, it adds a magic, an unreal feeling, to the song? There's magic about violins."

Maurice: "Look at the Moody Blues They did a hell of a lot of stuff like ours, like when their first album came out with the London Philharmonic orchestra or the Victorian Philharmonic, or whatever it was."

The future and the Bee Gees?

Maurice: "Right now I think that if you accept that if you play it right it's possible to do things as individuals while still working within the framework of the group."

Robin: "Put it this way: the Bee Gees will never be moved. The Bee Gees are there and they will never, ever, part again. If a solo record comes out it will be with each of our enthusiasms and great support.

"We are a musical establishment.

Barry: "We don't intend to remain as just a recording group. We'll be touring -- apart from America there'll be Japan, and Europe.

Maurice: "The thing is that we are a little older, a little surer and a little bit more wary of the business side of it. We want to know exactly what's going on.

BARRY GIBB -- Musical frustration was the reason for the split.

MAURICE GIBB -- It's funny really but the heads always have some Bee Gees' records in their collections.

"We don't want to lash out on a 55 piece orchestra and know that nothing is going to come of it. And anyway you can make just as beautiful music with a 16 piece orchestra. Or even two acoustics and Robin singing."

Robin' "We've realized that people are not fools and that even a 12 year old kid can now technically pick out what's on and what's not on a record. They're far more sophisticated.

Maurice: "We were the first group to come along, man, with a beautiful orchestra and a string section and we went on stage with them and an Air Force band and a 60 piece choir.

"So we've done that -- so we won't do that again. We must try something else."

I asked the Bee Gees if by their squabbling, they thought the magic had been destroyed? Whether their public rows had left an aftertaste with their public that would be hard to overcome?

Robin answered: "I don't think we broke the magic. The music remained."

But Maurice said: "Yes, we did break the magic. But we have to build that bond again. □ALAN SMITH

MAURICE GIBB – they were afraid to suggest things when they patched it all up.

JAMES TAYLOR – all together in music now.

The TAYLOR Struggle For Identity

JAMES

When the talent was dispensed among the babies of Boston, Mass., around 1947 to 1951 a lot of it settled over the home of local doctor Isaac Taylor and his wife Gertrude.

The Taylor family had four children in Boston (Alex now 23, James, 22, Kate 21, and Livingston 20) before moving to North Carolina where Isaac was named dean of the medical school there and the family was wound up with the arrival of Hugh, now aged 18.

The Boston branch was to make its mark on the music scene and to make the Taylors a remarkable musical family. James, the former Apple artist and Beatles starlet, Sweet Baby James, is the towering figure currently, able to get $750,000 for just over a month's concert work. Livingston Taylor follows on behind, getting bigger and bigger and not on the strength of his older brother's name. Kate and Alex (his son is the Sweet Baby James of the song) also have solo albums out.

And Hugh, the Carolina Taylor?

He's the odd one out. He can hold his own at family sing-ins but chose carpentry as his career and runs his own business under the name of the Ace Construction Company.

Livingston Taylor has clear views on the affect of his family upbringing and (unlike the usually reticent James) is quite prepared to talk about it.

"My father is a doctor so it wasn't a poor man's background but with so many of us kids it was kind of difficult not to get lost in all the confusion. Everybody was so damn near the same age, as well. For my part I suppose it was a lonely childhood and a struggle for identity within the family.

"The paradox is," he commented, "that while we all struggled for our separate identities we are all together in music now."

Livingston's and James' musical output bears uncanny similarities – the same vocal inflections, an identical guitar style and similar subject material. Without knowledge of their individual songs it would be hard to tell them apart. Yet the younger of the two brothers presents a remarkable contrast to James – where the older brother is strongly introverted, a very private in-

and LIVINGSTON

dividual who feels that his songs say all there is to be said, Livingston is fiercely extrovert, a warm likeable and frank young man.

He recognizes the contrast: "I am terrible outspoken and grandiose (spreading his arms out in an extravagant gesture) I have a lot of things to say. . .and I want people to hear them."

"I like flash," he confessed, "Not clothes flash (Livingston was dressed in tee shirt, patched jeans and bare feet) . Not big star flash, but quiet flash."

Although he defends his singing and his songwriting as his own, Livingston admits owing his guitar style to his brother James.

"I used to sit and watch James playing and I'd ask him to show me how it was done and he'd say something like 'Don't bother me now, I'll show you later.' So I'd just play it back to him and play it wrong and that would irritate him so much he'd take the guitar off me and show me how it should be done."

Livingston names his eldest brother Alex and his father Isaac as the two main musical influences in the family. His father used to sit him on his knee and sing him show tunes; his brother brought home 'an incredible number of records' by people like Ray Charles, Otis Redding, Aretha Franklin and Bobby Bland.

Though James was at one time in a New Yrok rock group, the Flying Machine, Livingston has always been a solo act – he started performing after his 17th birthday. But the two brothers did go through similar scenes.

Livingston recalled: "We hustled together through this industry. I was out playing bars the same time he was."

The struggle for identity phrase crops up persistently and Livingston gives evidence that that struggle still exists today when he says that he "doesn't particularly enjoy being quizzed about his brothers and sister." He thinks they feel the same way--being quizzed about him and adds: "We don't understand what all the fuss is about. We can understand that it is unusual for so many musicians to come out of one family but. . . .In my shows I don't encourage the family thing. How good or how bad you are is arbitrary but in so much as being judged as a part of my family. . . .perhaps only people from large families can understand.

"It is very difficult not to get lost in the shuffle of a large family and what I write about in my songs and what James writes about in his, is just that....

LIVINGSTON TAYLOR – I like flash, quiet flash.

ALEX TAYLOR – with friends and neighbors. Livingston names him as his big musical influence.

about getting lost in the shuffle.

"I have worked very hard, terribly hard at getting my own environment. I love my family very much but my life is mine and I want my own life and my own friends.

"It is terribly hard to get an identity when people constantly refer back to James and Kate and now Alex."

Does he find his music getting less and less like his brother's? – "Yup.... less and less all the time."

Livingston and James Taylor also have different views on their roles as people and performers.

Livingston recalled: "Whenever we get together we inevitably argue about how we want to live. I am quite proud of what I do, singing and entertaining people, and James strikes me as taking a much more humble view of himself. That he is just a songwriter writing songs for the people. I am a songwriter too, but as well, I am an entertainer. I'm not so caught up in the endless struggles of life and all that. . . .(he spread his arms again) Of course I believe in ecology and things like that but people don't pay me for my views on Vietnam."

Livingston lives in Boston and admits to living, also , a suburban life. "People can't understand why I refuse to work more than four days a week and why for the rest of my time I want to be at home with my girl friend Maggie and my friends. I have a very nice and comfortable home life and a very straight one.

"No stars dropping by to see me. . . no fancy environment."

□NICK LOGAN

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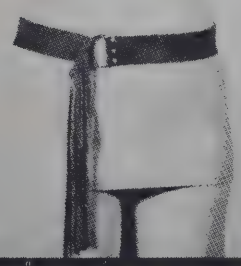

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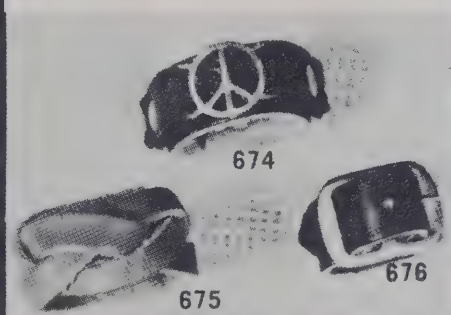

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NEW STARS ON THE HORIZON

REDEYE – describe their music as "accoustic country rock" but also don't forget the funk.

Redeye

Redeye is one of those groups that go in for melody and harmony without losing sight of the electric and the funk. . . .It's a four strong group that has already had a single on the charts, "Games" and is currently solidifying their position by sharing the bill at concerts with the Byrds, Hot Tuna, Neil Diamond, Delaney and Bonnie and Sly and the Family Stone.

"I guess we fit in with these sound, apart from Sly," says Red Mark, lead guitarist and singer with Redeye. "Although we aren't that far away from Sly Stone either."

All four members of Redeye have played with other groups. Mark himself was an integral part of the Sunshine Company before meeting up with Dave Hodgkins, leader and principal songwriter for Redeye. Bill Kirkham, bassist, who also sings and Bobby Bereman, drummer, complete the group.

"We think our music is often irreverent," says Dave Hodgkins, "but the sound is always of primary importance and never takes second place to message. One example is 'Walter Why Knott' which is a song that deals with the time I wasn't allowed entry into Knott's Berry Farm because I had long hair."

Actually Hodgkins doesn't talk much, preferring to let the music do it for him. He reckons he tries to view situations (for his songs) with as many eyes as he can and considers himself successful when he can make people react to his material.

"Sometimes it takes complicated thinking and a lot of scratch paper to arrive at a simple line or just one idea but if you can make the listener relate to it, it's worth the perspiring," he says.

For Redeye, Dave does the basic arrangement but allows freedom of movement within for the other members. "You don't impose your will and expect to come up with the best – if there's a hassle or someone's on an ego trip, it has to show up in the music," he says. Redeye's Red Mark is equally careful: "You have to play the right thing for the mood of the lyric. Too many lead guitarists play what they want rather than what the song dictates."

Bass player Kirkham's biggest hassle currently is hair length. "It isn't quite as long as I'd like," he says. "I just hope my army reserve unit will allow me a few more inches not that I can justify it as necessary for my career.

"Having short hair does allow you to see another side in American's social structure but since I think long hair, I'd rather have it on my head."

Redeye is produced by Al Schmitt who also cuts Jefferson Airplane and Hot Tuna. □

REDEYE – 'thinking' long hair, so they'd rather have it on their head.

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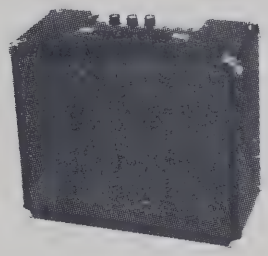

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COMMUNICATION

Lonely

We are all lonely. Man is at bottom a lonely creature. He wishes to be with others of his kind. Yet he is not always happy there. Then is it THERE? Or is it IN him?

With loneliness comes self pity. Hard to keep it out. And then the loneliness grows and grows. This is because loneliness is a negative feeling and when we let ourselves be governed by anything negative, good advice becomes intolerable, clear thinking difficult, and nothing but what we think is the finest and most desirable will satisfy us. This is Narcissism in reverse. We begin to think ourselves lousy and worse and worse. Watch this ski slide: it turns to ice and ends in swamps.

And as the misery increases, some even begin to enjoy it. It can be made large enough to engulf us. The feeling gets bigger and bigger and after all it is a big feeling and any feeling is better than nothing! This, of course is very unhealthy. Negative is negative no matter which way it's sliced and it results in negative only: big or small. And even if we CAN experience negative feelings and amplify them to seemingly romantic images, it does not prove we were made for them. We were made for the very opposite. Watch any child or baby animal. They play and enjoy and move around experiencing life with such wonderful curiosity that we could well learn one big lesson from them. We are born with joy and curiosity. If we find ourselves with sorrow and apathy, we have taken the wrong turn somewhere. The child and puppy do not ask for riches, the latest model, or whatever. Food and love. Not always available. But the charming character of the young almost guarantees they will get these basics. Alone, the very young investigate their surroundings and somehow become absorbed. The point here is not contentment with one's lot but the attitude.

There is nothing wrong with the feeling of loneliness but what we do with the feeling. We all experience it at one time or another. I remember a particularly bad state of loneliness and misery that I felt, as I boarded a bus on Broadway. Fate had a strong lesson ready for me. There was a man with a large scar on his jaw and little or no jawbone under it. In the same half hour I was helping a girl across a busy street. You see she had metal legs and her face was brutally rearranged by some terrible accident. And finally there was a child in a wheel chair with spindly legs that could never grow strong. "Glad it wasn't me!" No! That's the easy conclusion. I wept for them and realized that I must look OUT and not IN when I felt miserable. My misery seemed so trite then.

This brings up the most important aspect of negative feelings for which I have only a suggested answer. When should we look INTO ourselves and when OUT into the world? No hard and fast rules here, but the question is important and must be approached.

It seems that when we are lonely or generally miserable with it, the OUTWARD looking would be in order. The feeling will then be unfed and must change by what we see. Get interested in the book, the view from the window, the people walking around you, the buildings, the sky, the trees, or what seems to strike a note of interest. Look into THEM and you'll find plenty to see even though you think you know them. That dog looking for someone to play with. That man hurrying along. That woman so satisfied with her makeup. That child trying so hard to see everything with his head turning. The only point to remember here is to avoid negative criticism. The man has a strong walk even if he frowns. The woman really has lovely eyes. The dog's ears are so alert. The child is like a toy with his head turning like that.

Then on the opposite side, when you feel good, that is, confident, eager and ready to do things, then look INTO yourself and organize the wonderful drives and ideas. Select the simplest action and do it. Make it come to life. Do the act that brings the next action.

Let's face these thoughts:

1. No one likes the company of a miserable, inward looking complainer even when he hides it under loud feelings and snarls defiance with a, "everything is rotten--," attitude. Nothing is ever perfect. And the attitude only makes it worse.

This is obvious and you avoid this extreme. But you can do this to you inside of you and make yourself dislike you.

2. Curiosity. Looking around and always finding something new or something to change, or improve with function or beauty is a breath of fresh air when experiencing it. This is not mere optimism or the, "--everything is rosy," attitude. The business of looking around ourselves with curiosity means simply that familiarity with our surroundings alone, is no guarantee that we know all there is to know about ourselves or our environment. Curiosity is very different from looking critically. Any environment can be criticized. Faults are everywhere. Look and find what interests or can be worked with. It's obviously practical as well as happier viewing. Uninhabitable lofts, barns and miserable tenements have been changed by imagination and work to charming places. And even this is not the point. The point stays right where we started: in YOU. If you change or affect something or someone with a touch of beauty or help, you've done it to yourself too. If you shake your head and groan with despair and feel it's not worth it, the same thing goes on inside you. We are not only what we eat but what and how we think. And as we grow older those lines of melancholy or calm confidence become fixed and dig in for good. Take your choice. There are so many cases of making the most of the seemingly impossible situations that they do not have to be repeated. You've heard of people overcoming physical handicaps. Those handicaps were real and required hard work. All you have to do is change your point of view.

Now this is by no means making light of loneliness which is where we started. The lonely feeling can be very real due to some very real reasons. But just the same, the business of feeling starts and ends inside of you. If you start with loneliness which may be very real, AND STAY THERE, you can only expect it to get worse. And since you know the feeling can be built up, so can its opposite.

Is this hypocrisy? Not at all. If you get caught in a rainstorm, do you have to stay out in it? Must you get soaked through because you happened to be out in it? Many of us feel that feelings are genuine and honest and therefore they must be endured and even encouraged. Thus if you feel angry you must smash something and if you feel moody you must sit in a dark corner and brood. In that case we must do nothing about illness when it strikes. No doctor and no medicine. If we have headaches or pimples we must endure them without examining our diets to see what we can eliminate that causes them.

Simply separate the positive from the negative and you'll get a little closer to the point. Yet sometimes sadness can be sweet. The main idea is to distinguish one attitude that simply gives you misery and another that can be really enjoyed. It isn't always easy. But keeping negative feelings alive can become so morbid. Feelings cannot be switched on and off but they can and must be fed with action because we know that both positive and negative action can be fed and grown big. It doesn't take long to turn the corner away from the bad ones and you'll also find you can see and solve the problem which brought about the loneliness or misery, with more clarity.

Look Outward when lonely or miserable and choose something to do that is constructive. Look Inward and direct the fine impulses

(continued on page 60)

READERS' REVIEWS

MOUNTAIN – their "Nantucket Sleighride" is reviewed.

JANIS JOPLIN
Pearl (Columbia)

Columbia has released the final recordings of THE Janis Joplin. It is quite an album. It is a tribute in itself to Janis. It brings back many beautiful memories of the best rock singer who ever lived.

This album has a little bit of everything. It has plenty of the blues, hard rock, a country-western song called "Me and Bobby McGee" and even a super, freaky song written by Janis herself called "Mercedes Benz."

One of the best songs, "Trust Me", is enough to break any Joplin fan apart. There isn't a word on earth that can describe how heavy it really is. "Buried Alive in the Blues" is included, but there are no words because she never got to record this song. Her back up group makes it a great song anyway. The group is called Full Tilt Boogie and it sure lives up to its name. There will never be another Pearl and God knows how we miss her.

Donna Hartman
Morristown, Tenn.

TEN YEARS AFTER
Cricklewood Green (London)

Personally, I like this album. But most Ten Years After followers don't. I really don't know why I bought this album, just out of curiosity, or just to even out my collection of Ten Years After.

I won't review the album, because there is nothing to dislike about it. The best track on the record is "Year 3000 Blues." It's sort of a country song, like something you would expect from Buck Owens, though I hardly think you could compare Buck Owens with Alvin Lee. In between some of the tracks an eerie sound can be heard, like something out of a horror movie. But this only makes it better.

The album is underrated and hardly recognized in most record stores. It's got to be the best thing Ten Years After has ever done. Alvin Lee says his group is happy with the sound of the album, but then you, my friend, have to be the judge.

Chip Cummins
Smyrne, Ga.

MOUNTAIN
Nantucket Sleighride (Windfall)

I'm very glad to see that Mountain have not fallen into the temperemental rock trap -- this album offers a new dimension to Mountain's form of heavily distorted music. Yes, Leslie West is still whipping out those clean, pleasantly distorted riffs and like the first album, "Sleighride" is one loud disc.

One track off the album, "Tired Angels" really knocked me out and another "Taunta", written by the familiar Mr. Pappalardi, doesn't seem to contain much of the trashy kind of distortion. "The Animal Trainer and the Toad" is a very funky kind of song. I'm really hung up on this album..

Larry Benton
Pine Bluffs, Arkansas

ROD STEWART
The Rod Stewart Album (Mercury)

This , Rod's first album, far surpasses the second "Gasoline Alley" in every way. It shows off his extraordinary vocal power and incredible range and sensitivity. The album also features some of England's top musicians who provide the backing -- Ron Wood and Micky Waller (from Jeff Beck) Keith Emerson (former Nice) and Mike D'Abo (ex Manfred Mann) are included.

The vocal and backing mesh, intertwine, give and take of each other in eight beautiful little engineering feats. The five minute "Street Fighting Man" features more of the tense raunchy music and "angry-young-man" vocals that characterized the original Stones treatment and "Handbags and Gladrags" and "Dirty Old Town" provide Stewart at his soulful best, demonstrating his subtle vocal range.

Mike Tammenga
Miami, Fla.

EMERSON LAKE AND PALMER
(Cotillion)

For all hardcore musicians and music people who like to submerge themselves in highly involved evocative music -- this is the album. Keith Emerson (ex-Nice), Greg Lake and Carl Palmer make moving music but I got the impression however that the album was made in bass player-singer Lake's image. He was previously bass player and singer for King Crimson and he produced the album (magnificently). Even the album design is reminiscent of King Crimson's "In The Wake of the Poseidon" album. His two songs on the album, "Lucky Man" and "Take A Pebble" are ethereal, cosmic journeys into the mind and soul of a lovely person, namely the aforementioned Greg Lake.

A very spiritual high flung album. Good soul food.....

Toby Brixey
Herrin, Ill.

JIMI HENDRIX
(Reprise)

Here it is. Probably the most professional sounding Hendrix work ever produced. The album contains ten songs written by the master himself, with himself, Mitch Mitchell and Billy Cox acting as principle musicians. It will amaze and captivate even a non-Hendrix music freak. He starts the whole Experience off with a cut called "Freedom" on which the Ghetto Fighters help with the vocal part. In this song he calls out for freedom in a way no one has before. It is haunting and mystifying. "Drifting" may bring a tear to your eye when you hear the far out melody it has and think of the fact that this song can never be done to a live audience by Jimi.

"Ezy Ryder" features Buddy Miles, Stevie

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WORDS TO YOUR FAVORITE HITS

•PUT YOUR HAND IN THE HAND

(As recorded by Ocean)
GENE MACLELLAN

Put your hand in the hand of the man that stilled the water
Put your hand in the hand of the man who calmed the sea
Take a look at yourself and you can can look at others differently
By putting your hand in the hand of the man from Gallilee.
Every time I look into the Holy Book I wanna tremble
When I read about the part where a carpenter cleared the temple
Oh the buyers and the sellers were no different fellas than what I confess to be
And it's a constant shame that I'm not the gal that I should be
(Repeat chorus).

Mama taught me how to pray before I reached the age of seven
And when I'm down on my knees that's when I'm close to heaven
Daddy lived his life with two kids and a wife
You do what you must do
But it showed me and mama what it takes to get you through.
(Repeat chorus).

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•WHERE DID THEY GO, LORD

(As recorded by Elvis Presley/RCA)
DALLAS FRAZIER
A. L. OWENS

The words of her promise
The flame of her faith
The love that would never drift away
Where did they go, Lord
Where did they go
Somehow forever slipped out of my hands
And my dreams ran away with the wind
Where did they go, Lord
Where did they go.
Sometimes I wish I had lost her to another
But Lord she just walked off all alone
The heart that's within me isn't bitter
It's just empty and bewildered because her love is gone
The passion I trusted, the truth that I leaned on
And the hope that would forever keep me strong
I cry out my questions, but the answers are gone
Where did they go, Lord
Where did they go
Where did they go, Lord
Where did they go.

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•WHO GETS THE GUY

(As recorded by Dionne Warwick)
HAL DAVID
BURT BACHARACH

Who gets the guy at the end of the show
I'd like to know
People say you have found another
Is it true what they say?
When the picture's over will it be all over
Tell me who gets the guy in that last sweet caress
Don't make me guess loving you has become my whole life
I can't live without you
When it's time to walk out are you gonna walk out?
And that's why I just keep listening to the music to see if it's happy or sad
Because if it's happy that's how I'll be and if it's sad well that's too bad for me.

Tell me who gets the guy at the end of the show?
I'd like to know can't you see
Just how much I need you
It just has to be me
Tell me that the ending is a happy ending for me
And that I get the guy.

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PARADE OF SONG HITS

•BRIDGE OVER TROUBLED WATER

(As recorded by Aretha Franklin)
PAUL SIMON

When you're weary, feeling small
When tears are in your eyes, I will dry them all
I'm on your side
When times get rough
And friends just can't be found
Like a bridge over troubled water
I will lay me down.

When you're down and out
When you're on the street
When evening falls so hard
I will comfort you
I'll take your part
When darkness comes
And pain is all around
Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down.

Sail on silvergirl
Sail on by
Your time has come to shine
All your dreams are on their way
See how they shine
If you need a friend
I'm sailing right behind
Like a bridge over troubled water
I will ease your mind
Like a bridge over troubled water
I will ease your mind.
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•SOMEONE WHO CARES

(As recorded by The First Edition)
ALEX HARVEY
Someone who cares
Someone who dares to love you
Someone who thinks enough of you
To always be willing to share mm.

Someone who gives
Someone who lives inside you
Someone who'll be strong beside you
Through all the days that you live mm

I've made up my mind that you're gonna love me
I've made in my heart a soft place for you
Come lie with me, dream with me
Sleep while the morning's new
Someone who dreams of being in your mind tomorrow
Sharing your joys and your sorrows
Helping you see what it means to be loved mm.
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•ME AND MY ARROW

(As recorded by Nilsson)
H. NILSSON
Me and my arrow
Straight up and narrow
Wherever we go everyone knows
It's me and my arrow
Me and my arrow taking the high road
Wherever we go everyone knows it's me and my arrow
And in the morning when I wake up
He may be gone I don't know
And if we make up just to break up
I'll carry on oh yes I will
Me and my arrow,
Me and my arrow, me and my arrow.
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•POWER TO THE PEOPLE

(As recorded by John Lennon/ Apple)
JOHN LENNON
Power to the people
Power to the people
Power to the people
Power to the people, right on.

I - you, say you want a revolution
We better get on right away
Well, you get on your feet
And into the street
Singing power to the people
Power to the people
Power to the people
Power to the people, right on.

A million workers workin' for nuthin'
You better give them what they
You better give them what they really own
We're goin' to put you down
When we come to town
Singing power to the people
Power to the people
Power to the people
Power to the people, right on.

We're goin' to ask you comrades and brothers
How do you treat the old woman back home?
She got to be herself
So she can give herself
Singing power to the people
Power to the people
Power to the people
Power to the people, right on.
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•I PLAY AND SING

(As recorded by Dawn)
IRWIN LEVINE
L. RUSSELL BROWN
When they ask me for my autograph
I catch you in the corner of my eye
And I know that smile upon your face
Means we made it girl you and I
From the hard life on the southside
To the spotlight here on the stage
Now watch me play
Hear me sing la la la la la la la la
I'll play and sing for you la la la la
Hear the plause.

Without you no tellin' where I'd be
Singin' me a different song
Breakin' rocks for ten or twenty years
But you wouldn't let me go wrong
Standin' by me
Cause you love me
Now darlin' this one's for you.
(Repeat chorus).
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•DREAM BABY (How Long Must I Dream)

(As recorded by Glen Campbell/ Capitol)
CINDY WALKER

Sweet dream baby,
Sweet dream baby,
Sweet dream baby,
How long must I dream.

Dream baby got me dreamin' sweet dreams
The whole day through,
Dream baby got me dreamin' sweet dreams night time too
I love you and I'm dreamin' of you
What am I to do
Dream baby make me stop my dreamin'
You can make my dreams come true.

Sweet dream baby
Sha la sha la
Sweet dream baby
Sha la sha la
Sweet dream baby
Sha la sha la
How long must I dream.

Oh sweet dream baby
Sweet baby, ah hah hah
Sweet dream baby
Sweet baby, ah hah hah
Sweet dream baby
Sweet baby, ah hah hah
How long must I dream.

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PARADE OF SONG HITS

•IF

(As recorded by Bread)
DAVID GATES

If a picture paints a thousand words
then why can't I paint you
The words will never show the you
I've come to know
If a face could launch a thousand ships
then were am I to go
There's no one home but you,

You're all that's left me, too
And when my love for life is running
dry
You come and pour yourself on me
If a man could be two places at
one time
I'd be with you tomorrow and today
Beside you all the way
Then one by one the stars would all
go out
Then you and I would simply fly away
If the world should stop revolving,
spinning, slowly down to die
I'd spend the end with you and when
the world was through.

Then you and I would simply fly away.

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•JOY TO THE WORLD

(As recorded by Three Dog Night)
HOYT AXTON

Jeremiah was a bull frog
He was a good friend of mine
Never understood a single word he
said
But I helped him drink his wine
And he always had some mighty
fine wine
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

If I were the king of the world
Tell you what I'd do
Throw away the cars and the bars
and the wars and make sweet love
to you
Just make sweet love to you
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

You know I love the ladies
Love to have their fun
I'm a high night flyer and a rainbow
rider
A straight shootin' son of a gun
I'm a straight shootin' son of a gun
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

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•SWEET AND INNOCENT

(As recorded by D. Osmond)
BILLY SHERRILL
RICK HALL

Lots of boys are gracious
And lots of boys are true
But they can't make me feel the
way I do when I'm with you
Sweet and innocent is your love to me
The way you hold me, not too tight,
the tender way you kiss good night
makes you the one exactly right
for me.
Even more, young and beautiful
like the love I get from you
They say that you don't know the
score
For this I love you
Sweet and innocent, young and
beautiful.

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•I AM, I SAID

(As recorded by Neil Diamond)

NEIL DIAMOND

L.A.'s fine the sun shines most the
time
And the feelin' is lay back
Palm trees grow and rent's are low
But you know I keep thinkin' 'bout
Makin' my way back
Well I'm New York City born and
raised
But nowadays I'm lost between two
shores
L.A.'s fine, but it ain't home
New York's home but it ain't mine no
more
I am, I said
To no one there and no one heard at
all not even the chair
I am, I cried
I am, said I
And I am lost and I can even say
why
Leavin' me lonely still
Did you ever read about a frog who
dreamed of bein' a king,
And then became one
Well except for the names and a
few other changes if you talk
about me
Story's the same one
But I got an emptiness deep inside
And I've tried but it won't let me go
And I'n not a man who likes to swear
But I never cared for the sound of
bein' alone I am, I cried
I am, said I
I am.

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PARADE OF SONG HITS

•WHEN YOU DANCE, I CAN REALLY LOVE

(As recorded by Neil Young)

NEIL YOUNG

When you dance, do your senses tingle?
Then take a chance
In a trance while the lonemy mingle with circumstance
I've got something to tell you, you make it show
Let me come over I know you know
When you dance (oh oh) I can really love.

I can love, I can really love
I can really love, I can love
I can really love, I can really love
Like a mountain that's growing
A river that rolls
Let me come over I know you know
When you dance, (oh oh) I can really love.

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•LOVE HER MADLY

(As recorded by the Doors)
R. KRIEGER
THE DOORS
Don't you love her madly?
Don't you need her badly?
Don't you love her ways?
Tell me what you say?
Don't you love her madly?
Want to be her daddy?
Don't you love her face?
Don't you love her as she's walking out the door?
Like she did one thousand times before
Don't you love her ways?
Tell me what you say
Don't you love her as she's walking out the door?

All your love, all your love, all your love, all your love
all your love is gone
So sing a lonely song of a deep blue dream
Seven horses seem to be on the mark
Oh don't you love her
Don't you love her as she's walking out the door
Don't you love her madly?
Don't you love her madly?
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•STAY AWHILE

(As recorded by the Bells)
KEN TOBIAS
Into my room he creeps
Without making a sound
Into my dreams he peeps
With his hair all long and hangin' down
How he makes me quiver
How he makes me smile
With all this love I have to give him
I guess I'm gonna stay with him awhile.

She brushes the curls from my eyes
She drops her robe on the floor
And she reaches for the light on the bureau
And the darkness is her pillow once more.
(Repeat chorus).
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•WOODSTOCK

(As recorded by Matthews Southern Comfort)

JONI MITCHELL
I came upon a child of God
He was walking along the road and I asked him
"Where are you going"
This he told me I'm going on down to Yasgurs farm
Gonna join in a rock and roll band
I'm gonna camp out on the land and try 'n' get my soul free
We are stardust, we are golden
And we got to get ourselves back to the garden
Caught in the devil's bargain
And we got to get ourselves back to the garden.

Then can I walk beside you
I have come here to lose the smog
And I feel to be a cog in something twining
Maybe it is just the time of year
Or maybe it's the time of man
I don't know who I am
But life is for learning,
(Repeat chorus).

By the time we got to Woodstock
We were half a million strong
And everywhere was song and celebration
And I dreamed I saw the farmers riding shotgun in the sky
Turning into butterflies above our nation.
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perhaps you can draw like this.

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PARADE OF SONG HITS

•COULD I FORGET YOU

(As recorded by Tyrone Davis)

FLOYD SMITH
LEON GRAHAM
RAYMOND HALEY

I guess this is the end of the line
Girl my mind is completely made up
Only a fool would stay knowing
one day he might get hurt
Even when things for me started
looking bad
Girl I held my head up high
And then I asked myself, and then I
asked myself
Could I forget you if I try
Or would I be loving you till the
day I die.

Seems like only yesterday you said
you loved me
And girl you went and did it over
and over again
But deep inside I knew that I would
want your sweet loving in the end
I put all my pride deep in my pocket
I know I got to hold my head up high
And then I asked myself, and then I
asked myself
Could I forget you if I really try
Or will I be loving you till the day
I die.

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•IF IT'S REAL WHAT I FEEL

(As recorded by Jerry Butler)

CHARLES JACKSON
BRENDA LEE
PRINCE SHELL

Got to let you know just how I feel
Got to let you know I need a love
that's real
But until that day comes we ought
to keep on having fun
And if it's real what I feel
I'm coming back to get you
And if it's real what I feel
I'm coming back to get you.

Girl we're having such a wonderful
time
You're putting something on my mind
There are so many things in this
world to see
That I've never seen before
There are so many places in this
whole big world
That I know I've got to go
But I;m never gonna erase
The look of love that's on your face
And if it's real what I feel
I'm coming back to get you
And if it's real what I feel
I'm coming back to get you.

Got to act, you know just how I
feel
Got to let you know I need a love
that's real
But until that day comes
We're gonna keep on having fun
There's so much to say
And so much to be heard
That a young girl like me should
hear
And I believe when it's all said
and done
I'll be coming home to you my dear
If I hold you too much longer
I'm sure to be a goner
And if it's real what I feel
I'm coming back to get you
And if it's real what I feel
I'm coming back to get you.

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•THE ANIMAL TRAINER AND THE TOAD

(As recorded by Mountain)

LESLIE WEST
SANDRA PALMER

For many a year I was so confused
I didn't know what to play
But then I met a man who picked up
his horn
And showed me just what to say
He was really in deep and he kept
his nose clean and he knew how to
write them tunes
Then came a day we started to play
And then we conquered the moon
I'm in a band, a rock and roll band
I'm in a band, yeah yeah.

We called him Beethoven and then we
showed them exactly where we
wanted to go
So we started a band and played all
through the land
A-rakin' in all of that dough.

We smoked a few cigs and we played
a few gigs
And never missed nary a one
We covered the states and we hit
the great lakes
And boy, did we have us some fun.

We had an idea so we put it in gear
And soon we were out on the road
We did it to play and then they
started to say
The animal trainer and the toad.

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PARADE OF SONG HITS

•GOOD BOOK

(As recorded by Melanie)
MELANIE SAFKA

Write us a book of instructions or signs
And if it's been written then give us some time
Recite a poem or sing us a song
And tell us you love us
So we don't feel alone.

Poor little hairy kids out on their own
They run to the festival to show that they were one
They've fallen in love with all human kind
So tell them you love them so they don't change their mind.

And it's sad that we weren't born like horses and sheep
To know where we're going
To know what we need
But you've written the music so we'll sing along
Give the poet a poem and the singer a song
(And) now tell us you love us
So we don't feel all alone.

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•THIS IS LOVE

(As recorded by the Archies)
RITCHIE ADAMS
ROBERT LEVINE

This is love and there's no mistaking
My heart is aching
Just thinking of this is love
And the whole world's shakin' baby
This is love.

You and I took a leap and we made it
Now look at the new state of mind we created
I can't even walk down the street without telling the world
The way I feel wo.

Look at you
You're as happy as I
In a dream coming true that no one says goodbye in
The pieces are falling together like magic.
The song is so in tune wo.

Who's making everything all right
You and the way you hold me tight
This is love and there's no denying
My heart is flyin' high enough
This is love and I feel like crying
Baby this is love

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•WHEN THERE'S NO YOU

(As recorded by Englebert Humperdinck)

LES REED
JACKIE RAE

I walk along an empty street
Till night becomes another dawn
It's only heartaches that I meet
And tears that tell me you are gone from me
Is it hard to see that my heart is breaking
It was yours for the taking
You said we're through what can I do
When there's no you
This kind of loneliness I've found has taken over my mind
And it will always be around
For love like ours I'll never find I know
Did you have to go when my heart is breaking
It was yours for the taking
You said we're through what can I do when there's no you.

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•NEVER CAN SAY GOODBYE

(As recorded by the Jackson 5)
CLIFTON DAVIS

Never can say goodbye, no no no no
I never can say goodbye
Even though the pain and heartache seem to follow me, wherever I go
Tho' I tried and tried to hide my feelings
They always seem to show
Then you try to say you're leaving me and I always have to say no
Tell me why is it so.

But I never can say goodbye no no no no
I never can say goodbye
Everytime I think I've had enough and start heading for the door
There's a very strange vibration piercing me right to the core
It says turn around you fool you know you love her more and more
Tell me why is it so.

Don't wanna let you go
I never can say goodbye
Girl, don't wanna let you go
I never can say goodbye no no no no no no
I never can say goodbye
Never can say goodbye no no no no
I never can say goodbye I keep thinkin' that our problems soon are all gonna work out
But there's that same unhappy feelin'
There's that anguish
There's that doubt it's that same ol' dizzy hang up
Can't do with you or without tell me why is it so.

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•FRIENDS

(As recorded by Elton John)
ELTON JOHN
BERNIE TAUPIN

It seems to me a crime that we should age
These fragile times should never slip us by
A time you never can or shall erase
As friends together watch their

I hope the day will be a lighter highway
For friends are found on every road
Can you ever think of any better way
Dff
For the lost and weary travellers to go?
Making friends for the world to see
Let the people know you got what you need
With a friend at hand
You will see the light
If your friends are there then everything's all right.

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•HOT PANTS

(As recorded by Tony Lee Sybert)

BUDDY KAYE
TONY LEE SYBERT

Satin, denim, corduroy, suede and leather too
Red, green, purple, shocking pink or blue
Midi-skirts are going, going, going, gone
But oh, those hot pants, they turn me on.

You've seen them in the magazines, seen them in the shops
But when my baby wears them on the street, the traffic stops
For her hot pants, everybody loves hot pants.

While sittin' in the park, just lookin' for romance
My baby walked right up to me and did a little dance
In her hot pants, she was wearin' her hot pants
When we walked away together, I could see all the guys
Wishin' they were me, cause I ran off with the prize
Love those hot pants, get 'em while they're hot. . . . .pants.

Satin, denim, corduroy, suede and leather too
Red, green, purple, shocking pink or blue
Midi-skirts are going, going, going, gone
But oh, those hot pants, they turn me on.

She wore them to the office, the chicks picked up the style
When we do the marriage thing, she'll wear 'em down the aisle
White lace hot pants – they'll really dig her hot pants
Soon we'll raise a family, now that isn't rare
But if we have a baby girl, you know she'll wear
Tiny hot pants, get 'em while they're hot . . . . .pants
Soon we'll raise a family, now that isn't rare
But if we have a baby girl, you know she'll wear
Tiny hot pants, get 'em while they're hot. . . . .pants,
Hot pants, get 'em while they're hot . . . . .pants.

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•WE CAN WORK IT OUT

(As recorded by Stevie Wonder)

JOHN LENNON
PAUL MCCARTNEY

Try to see it my way
Or do I have to keep on talking till I can't go on
Try to see it your way
And risk knowing that our love may soon be gone
We can work it out
We can work it out
Think of what you're saying
We could get along if you think it's all right
Think of what I'm saying
We can work it out and get it straight or say goodnight
We can work it out
We can work it out.

Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am wrong
Try to see it your way
And there's a chance we'd fall apart before too long
We can work it out
We can work it out.

Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am wrong
Try to see it your way
Thre's a chance that we might fall apart before too long
We can work it out
We can work it out.

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PARADE OF SONG HITS

•AIN'T GOT TIME

(As recorded by the Impressions)

CURTIS MAYFIELD

Child I'm a fool for you
I ain't too proud of that fact
But when it comes to love and pide
Pride is something that I seem to lack
Our relations in danger
And you act like a stranger
But this time I'm not blind
hen I see you
Don't have time
Ain't got time, ain't got no time
Ain't got time, ain't got no time.

I'm not playing caboose
And you engine cuttin' loose

I won't say that we're loosing
It's just of mutual choosing
Cause what is yours I find
It's just yours and not mine
You're not gonna mess up my mind
Cause I ain't got time.

© *Copyright 1970 by Curtis Mayfield.*

•I DON'T BLAME YOU AT ALL

(As recorded by Smokey Robinson & The Miracles)

WILLIAM ROBINSON

I don't blame you at all
Cause you played it cool no
You don't owe me a thing cause I played the fool
No no no no no I'm only paying the price
For a trip I took to paradise
Cause I looked into a pair of eyes and what I thought was the look of love
Was only hurt in disguise
Too bad I didn't realize
Oh but don't apologize no cause I don't blame you at all
Cause you played it cool

Yes you did oh yes you did
You don't owe me a thing
Cause I played the fool
No no now now now
I think it's pretty plain
Holding you would take a ball and chain
The effort that I made was all in vain
Cause what I thought was an ocean of love
Was just a wee drop of rain
Too bad that it couldn't remain
Oh but you don't have to explain
Cause I don't blame you at all cause you played it cool.

I should a did it myself
You don't owe me a thing
Cause I played the fool
No no no no no I don't blame you at all
Cause you played it cool in everything you do
You don't owe me a thing cause I played the fool
Cause I'm a fool for you
Yeah oh yeah yeah uh huh huh oo hoo
Uh I say.

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•TONGUE IN CHEEK

(As recorded by Sugarloaf)

ROBERT YEAZEL

I want to feel that you're near whenever I call
I need to be in your eyes ten feet tall
And when I see you walking down the street
Do you know how my head gets that funny feelin'
You have me actin' like a man insane
Right now, why I get feelin' high just on your name
Please slow down, my head is spinnin' round like I just stood up too fast
Woman, you heal my hungry feel each time you walk past
I would give you nearly everything if you would only tell me
Just how much you really, really, really really love me
Baby you're something that I've never run into befoe
It's nice to know your head has opened up the door
I would give you nearly everything if you would only tell me
Just how much you really, really, really, really love me baby.

I know I've never seen a woman quite like you
You move slow and that's a sign of changes you've been through
And when I see you walking down the street
Do you know how my head gets that funny feelin'
You have me actin' like a man insane
Right now, why I get feelin' high just on your name
Please slow down, my head is spinnin' 'round like I just stood up too fast
Woman, you heal my hungry feel each time you walk past
I would give you nearly everything if you would only tell me just how much you really, really, really, really love me baby.

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•MAN IN BLACK

(As recorded by Johnny Cash)

J. CASH

Well you wonder why
I always dress in black
Why you never see bright colors on my back
And why does my appearance seem to have a somber tone
Well there's things that never will be that I have on
I wear the black for the poor and the beaten down
Living in the hopeless hungry side of town
I wear it for the prisoner who has long paid for his crime
But is there because he's a victim of the times
I wear the black for those who've never read or listened to the words that Jesus said
About the road to happiness through love and charity
Why you think he's talking straight to you and me
Well we're doing mighty fine I do suppose
In our streak of lightning cars and fancy clothes
But just so we're reminded of the ones who are held back
Up front there ought to be a man in black
I wear it for the sick and lonely old
For the reckless ones whose bad trip left them cold
I wear the black in mourning for the lives that could have been
Each week we lose a hundred fine young men
Yes I wear it for the thousands who have died
Believing that the Lord was on their side
And I wear it for another one hundred thousand who have died
Believing that we all were on their side.

Well there's thing that never will be right I know
And things need changing every-where you go
But until we start to make a move to amke a few things right
You'll never see me wear a suit of white
Oh I'd love to wear a rainbow everyday
And tell the world that everything's okay
But I'll try to carry off a little darkness on my back
Until things are brighter I'm the man in black.

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PLATTER CHATTER

JIMI HENDRIX, LONNIE YOUNGBLOOD Two Great Experiences Together (Maple Records) Since his death, the tapes have started to turn up. This was done with Youngblood, a tenor saxophonist from New Jersey and sounds like one of the countless jams-rehearsals that Hendrix did in the last two or three years of his life. A couple of vocals are included, a couple of the tracks are very brief, cutting off suddenly and Hendrix is in good, but not inspired form. Worth tracking down if you are a Hendrix freak and want the complete collection.

DAVE DUDLEY Sings (Mercury) Hard hat blues about the truck driving men and interesting because it makes you realize that the trucks rolling down the highway have probably replaced the locomotive as song subject. Dudley sings mildly and sadly about leaving the road and his truck, whiskey, women and guilt.

JOHNNY WINTER AND Live (Columbia) Rick Derringer, Randy Jo Hobbs and Bobby Caldwell are on this one recorded at an okay se concert that has Winter's blues well captured, particularly on the long track, "It's My Own Fault" Winter is now appearing as his true self and it shows through in his music -- a fine bluesman.

DAVID CROSBY If I Could Only Remember (Atlantic) From that group, you know, the first solo release by David who, in correct fashion, uses the famous names on the West Coast scene behind him. But he uses them well and they fit the music, which is very personal, rather than just jamming away. An important album.

BALDWIN AND LEPS (Vanguard) A couple of street singers, well known in New York's West Village making their debut album that is unique in that it combines violin and guitar (accoustic) and a set of originals. Perhaps a little more variety could have been included.

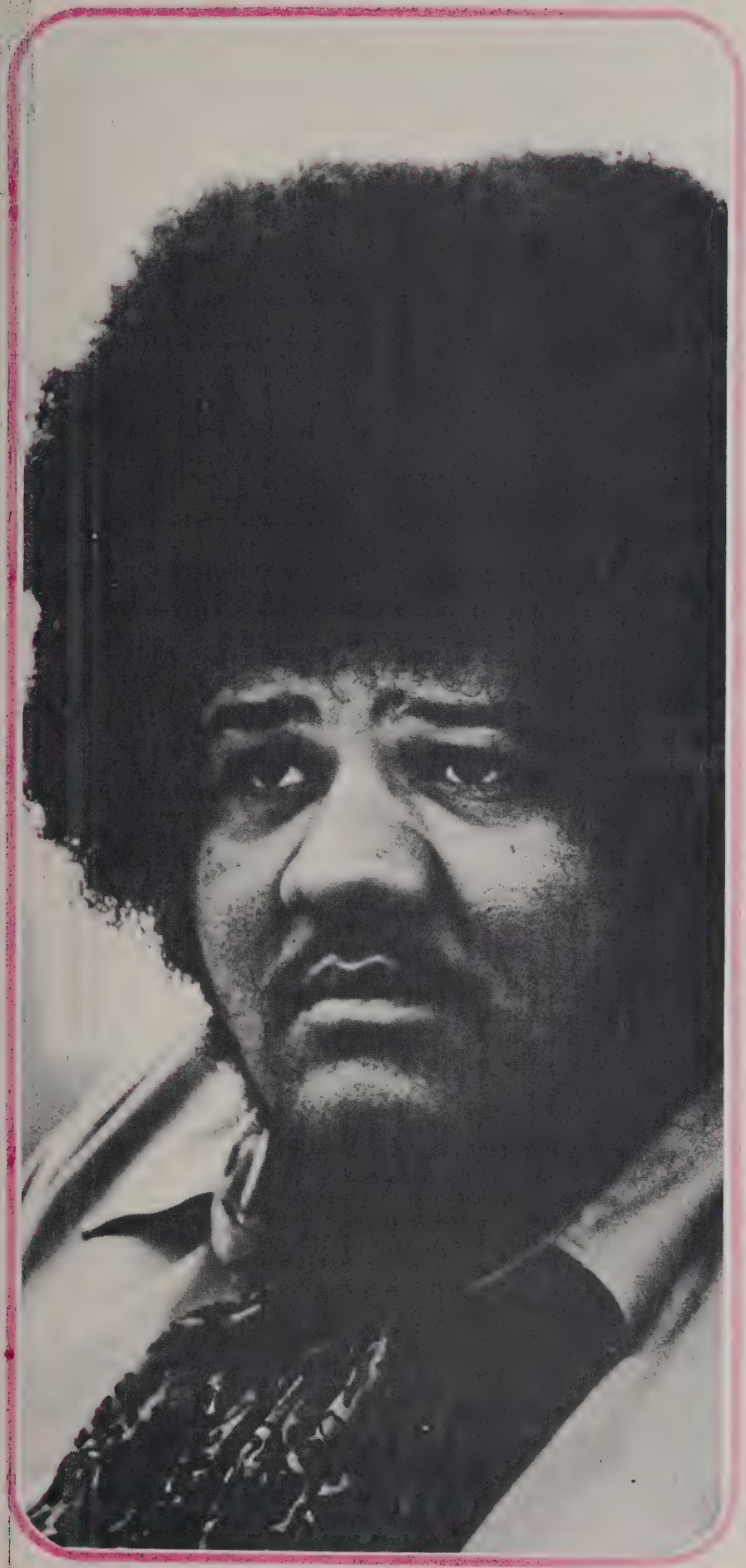
RITA COOLIDGE (A&M Records) Rita is one of the voices that hang around the Leon Russell-Joe Cocker-Delaney and Bonnie axis and now she finally has an album out on her own, with the usual number of friends helping out in the studio (Steve Stills, Graham Nash, Ry Cooder, Booker T., Duck Dunn and so on.) She has actually recorded before, for Pepper Records, just a couple of singles, but this is her first big attempt to get it on. It falls into the live-sounding, jam sessions, keep the groove going bag, almost as if not enough attention was paid to framing the exciting Coolidge voice -- just stick it in there and sing. Best track is "Born Under A Bad Sign" but let's wait for the next album before we pass judgement.

JIMMY WITHERSPOON Handbags and Gladrags (ABC Records) Witherspoon is a singer that started out in the Big Joe Turner format, a big brassy shouting singer, moving his blues in a hard direct manner, over a riff filled, jazz backing. Here ABC are attempting to turn him into a B. B. King by using contemporary backing, all electric and a backing group that also wails. The title tune, which has been done by Rod Stewart and Chris Farlowe, comes off well in this setting. This album could, finally, start it for Spoon.

VARIOUS ARTISTS Shoutin' Swingin' and Makin' Love (Chess Records) Witherspoon turns up again on this album along with Jimmie Rushing, Al Hibbler and Wynonie Mr. Blues Harris as part of a reissue set of early Chess Recordings which serves to underline the fact that all those Muddy Waters, Willie Dixon blues sessions were just one part of the Chess operation. Hibbler doesn't really fit her but Rushing has a metallic hard blues voice and Wynonie (who had an early r&b hit with "Bloodshot Eyes") has a beautiful chug chug big band backing that was trendy in the mid Forties. A very interesting album.

BABY HUEY The Living Legend (Curtom) Now dead, Huey really gets it on with this album, fine strident, urgent soul shaking -- even on "California Dreamin'". Standout track is Curtis Mayfield's "Mighty Mighty", a very proudful track. Mayfield produced the record.

JOHN LEE HOOKER, CANNED HEAT Hooker 'n' Heat (Liberty Records) A fine combination with Hooker's darkly personal boogies mixing with Heat's sincere approach to the art form. It just choogles from start to finish. ☐



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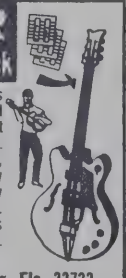
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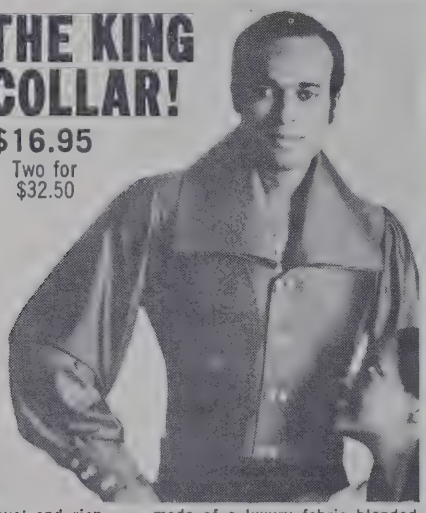
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READERS' REVIEWS

(continued from page 45)

Winwood and Chris Wood. However, with all these fantastic musicians the Hendrix guitar dominates all! With all these people together there is a rather interesting combination of harmonies from that of Miles' mellow voice to Winwood's high pitched vibes. "Night Bird Flying" has an introduction that is unreal. Like it seems that the guitar just sneaks up on you and catches you by surprise and just doesn't let go. "My Friend" is one of the first home cooked bluesy songs he's done. In this cut a harmonica has the principle sound. It seems like it was recorded at a party or gathering of friends. Hendrix is really cool on this song.

Side two is all super guitar working stuff. "Straight Ahead" is a song that has to be heard and read to be believed. It is almost like a song from him after his death. Here he cries out for people to go "straight ahead." The words are really mystifying and true. It is like a request for the young to listen to others and vice-versa. The whole thing is too far out to understand, so just enjoy it.

I still don't believe the introduction to "Astro Man". Can you imagine Hendrix singing "Here I come to save the day, Astro Man is on his way. . ." This is a fun cut on this somewhat politically orientated album.

Mitch Mitchell does a beautiful jŏb of drumming on "Angel". The way he handles the cymbals is very helpful to this particular cut. It is also very weird as his lyrics seem like he knew he was leaving this world. "In from the Storm" is just good old hard Hendrix. It is far from quiet with its fast drum intro followed by the heavy Bill Cox bass line. Then the master adds his voice and good old Fender just to round out the sound. Emeretta Marks helps out with a little background vocal which makes it all very interesting. The final cut is just Jimi and his guitar. It seems to reflect his life with a woman. What a way to end an album. And what an album! The title reflects the feeling this final work was called. Dig it and enjoy it.

Ed Castillo
Los Angeles, Calif.

JOHN LENNON/PLASTIC ONO BAND
(Apple)

To fully understand and enjoy this great album; put it on your player, turn off the lights, clear your mind of everything and listen, just listen and feel! Though not the best album musically, it is ULTRA-GREAT in lyrics. Lennon sings of the tortures of childhood, as shown in the ending of "Mother," which has got to be the most tragic song done by either the Beatles as a whole or separate. His definition of "Love" is the best you will ever hear. The most striking song is "Working Class Hero," sounding like the Dylan of old, and sending across a powerful message in the pure Lennon style.

Death to the Beatles comes swiftly in the song "God" by telling the listener that the whole Beatle bit is finished, so either take it or leave it. God being a concept by which pain is measured, is a great line.

It's been said that Harrison's "All Things Must Pass' is the best Beatle or ex-Beatle product since "Abbey Road." Don't believe it. John Lennon outclasses it by miles.

Michael Jurkovic
Garrison, New York

GEORGE HARRISON
All Things Must Pass (Apple)

Having read several critics' reviews of "All Things Must Pass" (all of whom misunderstood the album, in my opinion), I feel compelled to write my own.

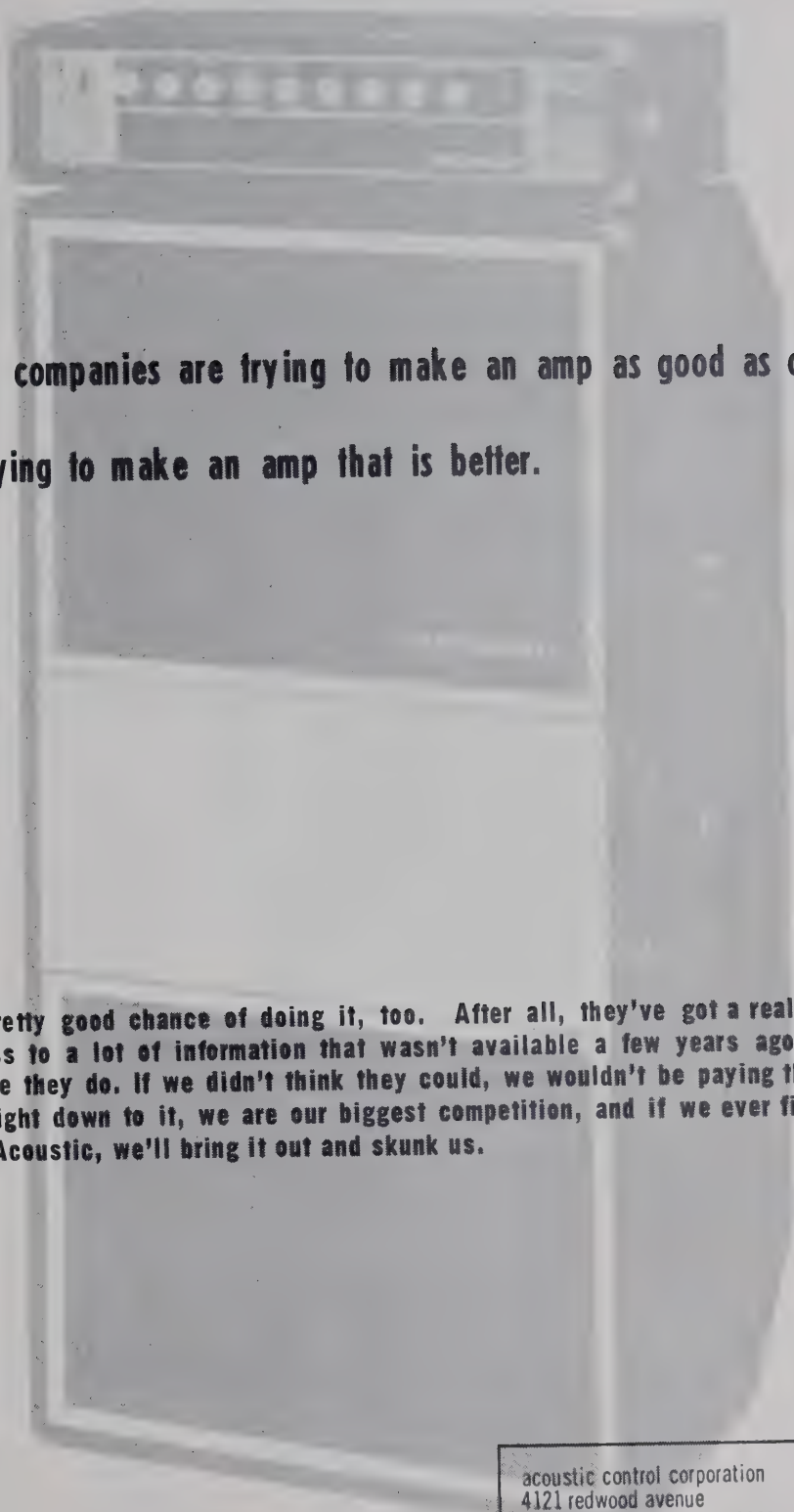
"All Things Must Pass" is a masterpiece, and I think one of the finest masterpieces in the history of music. More than just a collection of good songs, "All Things Must Pass" is a related series of statements centered around one main theme: Christ and His philosophy. Harrison has found his Lord, and this album is his statement of that newfound relationship.

Many of the songs are written from Christ's point of view, for example "I'd Have You Anytime": "Let me in here, I know I've been here/Let me into your heart." Or "Run Of The Mill" in which Christ speaks of His involvement in the life of each individual person: "Another day for you to realize me or send me down again."

In such songs as "My Sweet Lord," "If Not For You," "I Dig Love," and "Hear Me Lord" Harrison sings of his love for Jesus, and in "Awaiting On You All" he tells us that we too can and should let Jesus into our lives: "You don't need a passport, you don't need no visas."

The music is sometimes soft, sometimes hard, but always good, and the production is superb. George is at peace with himself and the world, and his music reflects the love which he has found in Jesus. Listening to "All Things Must Pass" is a truly spiritual experience if you let it be, so give Peace a chance and go out and buy it.

Mike White
New Ross, Ind.



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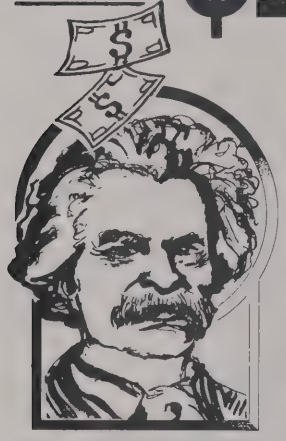

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BLACK SABBATH

(continued from page 31)

percent of the people who would be into our music. Their evenings would be completely spoiled by these screamers."

I met the group on one of their recording sessions for their third album.

In the past, according to Tony Iommi, the group has recorded in haste.

The first album took two days.

The second album took six days.

But this third one has an indefinite schedule but upcoming tours means sessions being fitted in an irregular intervals. When I ran into them they were starting three new numbers.

"We are so rushed for time," pointed out Osborne. "We had a continental tour straight after our first American visit and we need rest badly. We'd never done travelling like we had in the U.S. before. We had a short rest and then began working on the new numbers. People find it hard to believe but I reckon I do three times as much work in a band as I would in a normal job.

"In America I had to go into this hospital, my nerves were getting in such a state. It was all the travel that shook me up. Flying 6000 miles from New York to Los Angeles and then back again. When we started out we weren't doing much but when the records started to sell we went from one or two gigs a week to seven. After that you get the hang ups with people trying to hustle you all the time."

Apart from the unwanted side effects Osborne feels that there have been benefits too from the pressure in that it has brought the band closer together as people.

"We're not the kind of band that splits up after a gig anyway. Usually in bands you get two blokes who stick together and two others but it's not like that with us. We're all four together, like brothers. And that's right because you have four people creating the sound."

Osborne reckons Black Sabbath's third album will be "the heaviest we've done. It's going to be heavier than before because that's what people want. I don't know whether Led Zeppelin made a big mistake or not with their third album but personally I think a lot of people were disillusioned. If we ever decide to go accoustic with the band we would do it gradually. But at the moment people want heavy music, the heavier the better.

"Music that drives." ☐NICK LOGAN

BOOK REVIEWS

POSITIVELY MAIN STREET

By Toby Thompson

(Coward McCann Geoghegan $5.95)

Bobby Zimmerman, you know, Bob Dylan! -- want to know what his babysitter thought of him? Or his mother? The Girl sort-of-next door, his uncle, the record shop saleslady in Hibbing, Minnesota, his English teacher in the 11th grade, his brother....even the motor cycle mechanic?

Thompson's book is really an off beat, personal account of a trip back to Hibbing, Minn., Bob's home town, - subtitled *An Unorthodox view of Bob Dy*lan - the people he met and their memories of the Zimmerman kid, before he changed his name to Dylan, or Dielan, as they seem to call it back there, Thompson, after years of a steady diet of Dylan records and little about the man himself decides to check back to the roots and goes about it in the easiest way possible -- he just tries to telephone a Zimmerman in Hibbing, Minn. (He got Bob's uncle).

From there he made it in person. . . .

He uncovers some interesting facts -- Dylan didn't have an unhappy childhood, which is what some of the early liner notes and biographies implied, the full wandering minstrel, protest-singer jive. Says his mother in the book: "Bob left home at nineteen and a half, Toby, and those stories about his having run away, none of them are true. Bob never ran away, he was a normal happy child."

Dylan also had an electric rock-folk band back in the eleventh grade, making its first public appearance apparently at the 1957 Jacket Jambourie Talent Festival in Hibbing, with Dylan playing piano, standing up and singing, like it said under ambition in his high school year book.

There, under a chunky, mid 50's-looking Dylan was written: "To join Little Richard."

According to one of his girl friends, Echo (who says he actually wrote "Girl of the North Country" for her) Bob used to practice with the band in the neighborhood garages. She recalled: "But in the big auditoriums people would laugh and hoot at Bob and I'd just sit there embarrassed, almost crying."

Dylan apparently was unperturbed and, according to Little Miss Echo, "the audience's booing and laughter hadn't bothered him in the least."

But if Dylan was into rock and roll and electric folk long before it became fashionable, (he was incidentally booed all over again years later when he introduced the electric Band as his back up group), there was also the folk singer emergent at the time.

One of his high school girlfriends in the book states: "Bob wanted so much to be one of the people he sang about. I used to kid him a lot by saying, 'How's the man of the soil today?' He wanted to be a 'man of the soil' more than anything else. But how could you be a man of the soil and be Jewish? Especially with a name like Zimmerman?'

Hibbing, Minn. gets a lot of the action -- being the site of the largest red iron open pit mine in the world -- and this is useful to give an idea of where Dylan got his early influences, Highway 61 and all that. There was one music store, a hang out for the fledgling Zimmerman, and where the lady sold him, and remembers selling him, his first harmonica and harmmonica/rack -- Bob had to draw her a picture of that to make sure he got what he wanted. And Hank Williams records -- the store owner remembered ordering all of Hank Williams' records in one swoop

(continued on page 60)

THEN AND NOW -- Robert Zimmerman, before it all began. On the right an authorized 1971 look at Mr. D.

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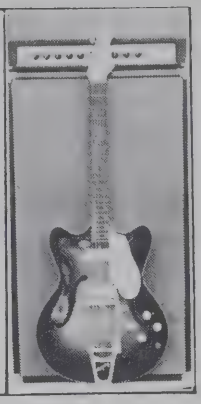

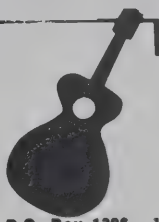

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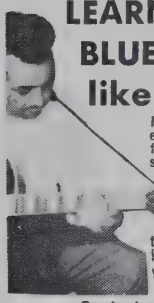

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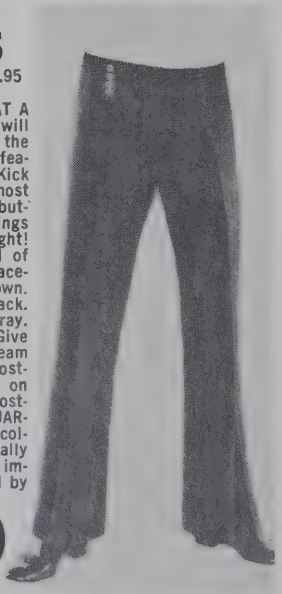

WE READ YOUR MAIL
(continued from page 8)

Dear Editor,

I have just finished reading about Chicago in Hit Parader and Terry Kath, the group's lead singer and guitarist said that the group would play free at a couple of well organized free rock festivals.

I was wondering, since they can write off such tapes as tax deductions why more groups don't feel like this. If more groups felt this way it would put some good vibes back into the rock festival scene. After such affairs a Altamont and Sly's no show in Chicago we need something to get rock festivals back on their feet.

I really dig rock festivals and, like Terry said, it would be quite nice because Uncle Sam would in fact be paying for all the kids to hear the music free. Right on!

Rusty Huffman,
Havana, Ill.

Dear Editor,

The article and interview on John McLaughlin really makes me sick! All of a sudden this cat, who nobody has hardly heard of before is put in the same class as Jack Bruce, Buddy Miles, Miles Davis, Tony Williams, and Eric Clapton. If that's not bad enough he's also put in there with the late and great Jimi Hendrix. From the way he talks you'd think McLaughlin was pure perfection -- or at least he thinks so. I believe in giving a new man a chance but this is pure stupidity.

Maybe I'm old fashioned but I believe a great musician should walk his way up and if you have to mix religion with music to get something out of it, you're not much of a musician. I play lead guitar and play a lot of Jimi and Steppenwolf and I've been listening to Jimi for about two years. He can't be beat. Never will be beat. Thanks for reading my gripes.

Don Garrett,
Avon Park, Florida.

Dear Editor:

What makes me sick is that some rock fans (as they stupidly call themselves) when Jimi Hendrix and Janis Joplin died, went out to the record store and bought their albums. Why didn't they get the albums when Jimi and Janis were alive?

Donald Thompson, Jr.
Garfield, N. J.

BOOK REVIEWS
(continued from page 59)

for Bob.

A different picture emerges from the usual early Dylan, the protest singer in Greenwich Village, very folky rather than funky. While he was having his high school yearbook picture taken he was apparently into electric rock and roll, digging country sounds and was even pledged to a fraternity, Sigma Alpha Mu.

His mother makes a comment about his singing: "Bob's voice had always been good, he could sing like he's singing now years ago, back when he was a teenager. But no, he had to make it sound rough, that was going to be his gimmick, how he would be different..."

Toby Thompson writes in a neat personal style rather Tom Wolfish, loose and relaxed. An obvious Dylan freak, he can treat, say, the drugstore when Dylan went Friday nights as a religious object, a place of reverence but always draws back at the end, to show he was just kidding, really, don't take it so seriously, well, maybe. A good approach. For Dylanologists he performs a valuable service.

Dylan himself is quoted at the front of the book: "That boy...this fellow... Toby. . .has got some lessons to learn."

Not too many though -- he gets into Bobby Zimmerman, the boy who wrote Mother's Day poems and turned into a generation's spokesman.

(What did the baby sitter say? "His brother David hadn't broken in his first pair of diapers and already you could tell that he was going to be the extrovert of the two. Bobby stayed quiet, friendly, but, well, kind of slinky the whole time he was growing up.)

☐FRANK SIMPSON

COMMUNICATION
(continued from page 44)

when you are happy and feel constructive. Real strength and real beauty come from within and not from without. Ask any child or puppy. You're born beautiful is their message. Stay that way. Yours is the choice.

by Dom Petro

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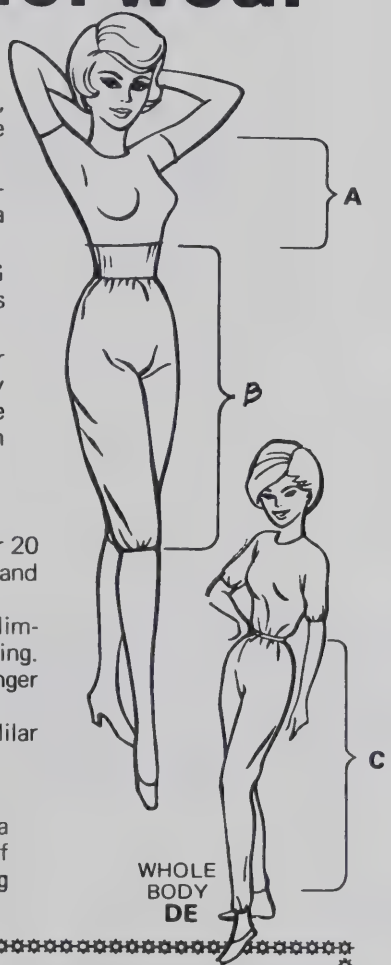

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(continued from page 12)

ther coming home singing pub-songs. I used to stand outside bars.

I liked Gene Kelly. I like Ethel Merman. I think she's a very modern singer. Have you heard her?

I suppose that's how people think I'm influenced by the music hall.

One of my favorite songs was Doris Day singing 'Secret Love.' Buddy Holly used to sing with just the one mike hanging down in the studio. It sounded as though it had recorded outdoors in a field and that's how Doris Day sounded.

I like Prokofiev's music for the film 'Alexander Nevsky.' I used to go to the cinema all the time. I saw everything from Roy Rogers...all the musicals, everything.

It's difficult trying to remember everything; it has to come in flashes.

I had classical guitar lessons because I wanted to be a classical Spanish guitar player. I was about nine then and that went on for a while. Sometimes I go back to it and try to brush up on it. Through learning Spanish guitar I got interested in Big Bill Broonzy (the blues singer) and all those people.

In a way I found something in common with the music Big Bill was playing and the pub type songs I had been brought up with because they meant the same thing.

I listened to Tal Farlowe (jazz guitarist). I wanted to play guitar like him. He was influenced by Charlie Christian who played with Benny Goodman. I wanted to be a guitar player and I got interested in the blues through people like Broonzy and Leadbelly (Huddie Ledbetter).

I wanted to join a rhythm and blues group eventually and I thought it should be something like Big Bill Broonzy with bass and drums. Alexis Korner (somewhat of a father figure on the British blues scene, one of the first to play r and b and who once employed Mick Jagger and Charlie Watts, Jack Bruce Eric Burdon, Ginger Baker, Robert Plant, Zoot Money, at one time or another) was playing at the local art college at one of our dances and I had a small group at the time with a pianist and a bass player. I asked Alexis for help and he said call. I called and asked for Alexis and he said 'This is he.'

He said he knew a place called the Piccadilly Club in London. I should go there. I went and found the music being played was a sort of traditional jazz-cum-Chuck Berry -- totally different from what I expected. Instead of being finger style the guitarists used to funk out the Chuck Berry spread. This was the club where Eric Burdon and the Who started playing for a quid ($2.50) a night.

I joined Dave Hunt's band. It had a trombone, sax, guitar and a pianist with ginger hair. The pianist played 'Honky Tonk Train Blues' better than Bob Crosby and the Bob Cats! He used to tell me off for making the wrong changes. It was a jazz band but they could get money playing rhythm and blues. The band had a residency at the Piccadilly Club and on Sundays played at the Station Hotel Richmond which was the home of the Yardbirds and the Crawdaddy Club.

"A fill in group used to come along when we went out for a drink and they were called the Rolling Stones. We used to do a Sunday spot where I was involved with exams and couldn't always do it. Our group split up and the Stones took over from us.

There wasn't any money in it really. ☐RICHARD GREEN

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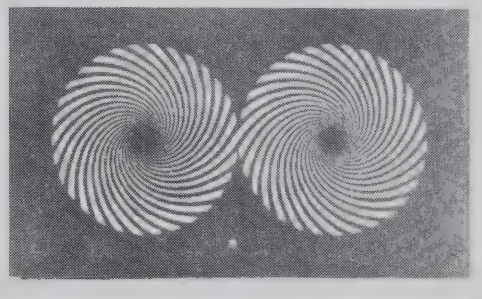

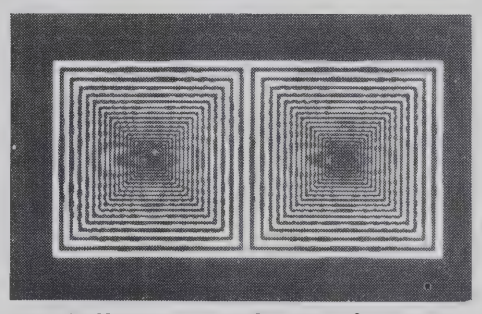

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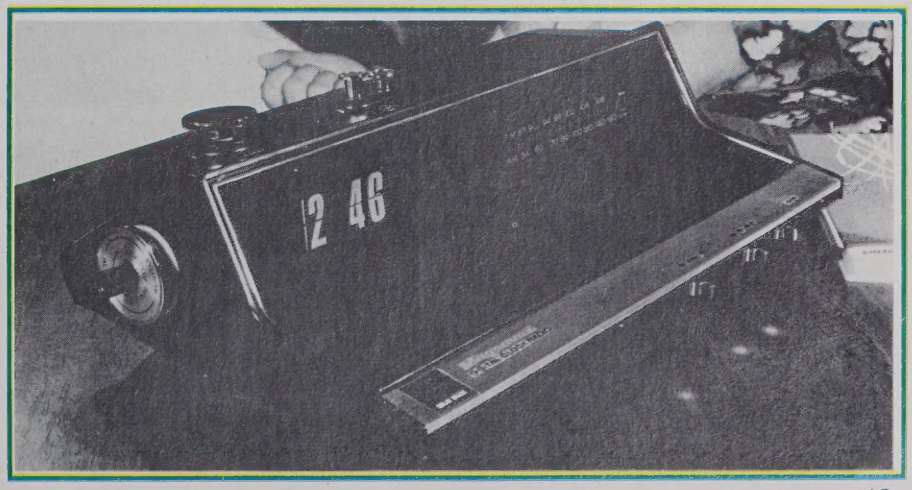

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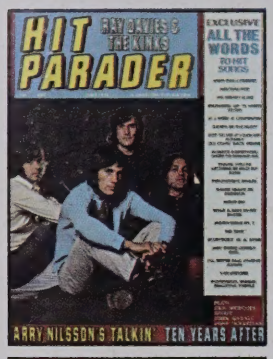
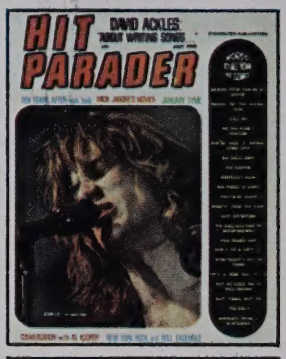


JUNE, 1970

Ray Davis & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl
"No Time"
"Psychedelic Shack"



JULY, 1970

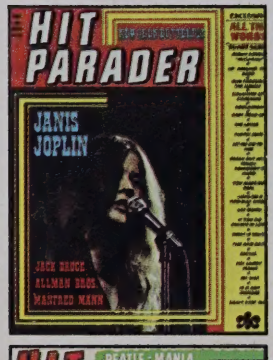
Mick Jagger's Movie
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N. Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

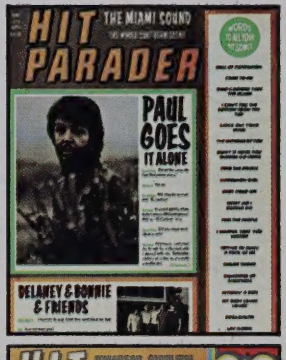
"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

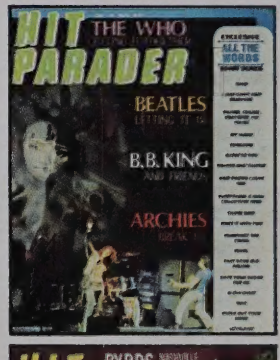
"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

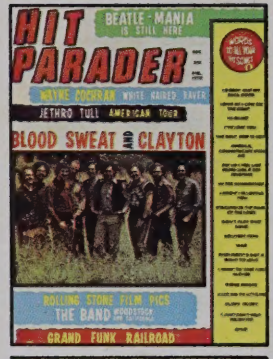
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

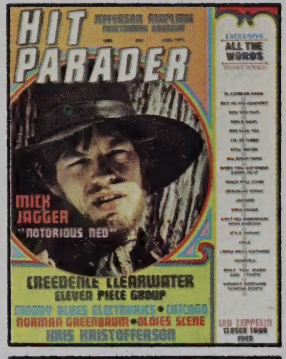
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

"Lookin' Out My Back Door"
"Hi-De-Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

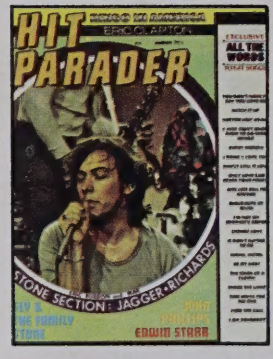
Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"

FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green-Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"

APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"

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